

M. H. DE YOUNG MEMORIAL MUSEUM
Golden Gate Park,
San Francisco, California

August 5, 1942

OFFICE OF THE DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

With the friendly collaboration of Mr. Edward G. Robinson of Los Angeles I am about to write a comprehensive article on his collection for the Pacific Art Review, published by our museum. The article is to be profusely illustrated and will be preceded by an essay by Mr. Robinson himself.

While I know the collection from many visits and also possess some photographs, I am lacking a photograph of the following picture which I understand Mr. Robinson bought from you:

Kuniyoshi "Daily News"

In order to save Mr. Robinson the trouble I am asking you with the full authorization of Mr. Robinson kindly to furnish me a good photograph of the above mentioned picture, preferably in a glossy print. If there is any charge for this will you please make out the bill to this museum.

With anticipated thanks for your help, I am, with best wishes,

Sincerely yours,

Walter Heil

Walter Heil
Director

WH:AS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

August 5, 1942

Mrs. Edith Halpert
Newtown
Connecticut

Dear Mrs. Halpert:

I am sorry not to have written you before, after tracking you down with such fury, but you know how deadlines follow one another in this office. Unfortunately the specific cover project on which I tackled you had to be whipped off with such speed that there was no use bothering Mr. Blume or Mr. Guglielmi. However, Lawrence, as you know, brought over the books relating to their work, and on his own hook added Zerbe and Stewart Davis, which was a wonderful stroke on his part. Ever since I had seen Zerbe's work at the Buchholz Gallery I had had a feeling that he should do something very nice for us some day, and I was delighted to have all that material assembled to show to Mr. Piening. He was much interested in all four, and while, as usual, it may take months to find the right spot, I feel pretty certain that we will be making hurry calls before too long.

I was sorry that the Levi attempt did not work out in this instance. As Mr. Levi himself said, the material readily available at such short notice was not particularly suitable in relation to the project we had in mind. However, again I was glad to be able to draw Mr. Piening's attention to him, and I hope that there again the right spot will turn up. I am still holding his scrapbook and his drawings at his request until he returns from vacation.

I hope you are having a good summer, and that you will come back to a fine season feeling ever so much refreshed. The combination of the morning paper and city heat is almost more than one's fortitude can take.

Oh, by the way, there is a project on at the request of Stanley Marcus of Dallas which may lead to our organizing an exhibition for the Dallas Museum of work commissioned for Time Incorporated over the last five years. We shall certainly want to have Sheeler represented by one, and if possible, more canvases. Are there any of the Gower group still in the Gallery, and if not, do you think one or more of the owners could be persuaded to lend a painting for such an exhibition? Presumably it would be held in the late fall.

Sincerely yours,

Deborah Calkins
Deborah Calkins (Mrs.)
Art Department

DC:G

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The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

August 14, 1942

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st Street,
New York City, N. Y.

My dear Mrs. Halpert:

Since there is a group show of Philadelphia painters being planned for October, the Oil Paintings Committee did not feel that a group show of the painters that you represent would be as interesting at that time as it would be later in the season. They would have preferred having a one man show, but since this is not possible apparently without borrowing a great many things, and since this seems to be a little difficult during these war times, may we have the privilege of calling on you again later in the season?

Thanking you for your efforts in our behalf,

I am

Very sincerely yours,

Dorothy Kohl
Dorothy Kohl
Executive Director

PHILLIPS MEMORIAL GALLERY

1600 TWENTY-FIRST STREET

WASHINGTON, D. C.

DUNCAN PHILLIPS
Director
MARJORIE PHILLIPS
Associate Director
C. LAW WATKINS
Associate Director
ELMIRA BIER
Assistant to Director

August 6, 1942

Mrs. Edith G. Halpert,
43 E. 51st Street,
New York City.

Dear Mrs. Halpert:

I have been meaning to write to you for some time to ask you to send us the Alan Crite painting "Parade on Hammond Street" which was returned to you after our American show but which Mr. Phillips later decided to purchase. Our check for eighty-five dollars was sent about a month or six weeks ago. Thanking you in advance for your prompt attention to this matter,

Sincerely yours,

Elmira Bier

Postmarked
8/7

August 15, 1942

Miss Elmira Bier
Assistant to Director
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Miss Bier:

Thank you for sending us a check for the Karfiol painting.

The gallery is closed for the summer months and the bookkeeper, who has the records, will not return until September first. I hope it will not be too late then to check on the Allan Crite "Parade on Hammond Street".

Sincerely yours

EGHla

August 17, 1942

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Mr. Frederic H. Douglas, Director
Denver Art Museum
1300 Logan Street
Denver, Colorado

Dear Mr. Douglas:

Some time ago Mr. Rich arranged for a one man show of paintings by Raymond Breinin to be held at the Art Institute of Chicago during the month of September.

On August 4th Mr. Sweet called at the gallery to make final arrangements and in the selection we included "At Golgotha" which we had planned to withdraw from the "Americans, 1942" Museum of Modern Art circuit. I could not reach Miss Courter that day but wrote to her immediately upon my return to Connecticut, where I am spending the summer. I just received a letter from her stating that this picture was scheduled for inclusion in your show opening the middle of September. Miss Courter suggested that I communicate with you for permission to withdraw this canvas from this show. If desirable, I can send you a substitute, an equally important and recent picture which had been previously shown in Chicago.

As the picture must be in Chicago on September 1st, I should be most grateful for an immediate reply. Would it be asking you too much to wire me collect at --- Newtown Connecticut.

Sincerely yours

EGHla

August 17, 1942

Mrs. Deborah Calkins
FORTUNE T. GALLIN
14 West 49th Street
New York, N. Y.

Dear Mrs. Calkins:

It was good to hear from you and to learn that some of our boys have gone over with Mr. Menning. I am particularly pleased that you liked Verbe's work as I have been considering him as an addition for some time and feel that he will be a valuable asset to the gallery. I am sure that he will fit in with any plan that you may have in the future.

We shall indeed be glad to let you have one of the Sheeler paintings. We have in stock "Floating Power" and "Steamer at Sea", either of which will be available for your exhibition.

What do you think of Mr. Brenner's new statue? I was delighted to learn that the art project was placed in such capable hands. It has got to be one for the future program involving this piece of our culture. Have you any suggestions? I should welcome any, as I plan to write to Mr. Brenner who is familiar with the work of a number of the artists associated with the gallery.

My very best regards.

Sincerely yours

EGH:q

Pink

August 17, 1942

POV

Mr. J. T. Pryor, Jr.,
401 B. St. Apartments
San Antonio, Texas

Dear Mr. Pryor:

I am very sorry that I did not have the pleasure of meeting you when you called at the gallery in my absence.

I was advised that you were interested in some of the items which were on view. As nearly our outstanding examples were tucked away for safety while the gallery is closed in I regret that you did not see some of the more unusual sculpture and paintings. Perhaps when you are next in New York you will drop in again. I shall be glad to show you more of the material.

I have no records of the price of the small group, but I recall the price of the large group, but not the price of the pair of baby ducks which you admired. They were priced at \$12.00 each. They are unusual examples in a miniature group. If you are interested in having them sent, I will make the necessary arrangements from this point. In writing you will be glad enough to use my return address listed below.

Sincerely yours

EGHla

August 17, 1942

Dear Mr. Ramsey:

The mourning picture and fracture have reached me and although the latter are much too slight, packing and shipping at this point are quite complicated and I decided to keep the lot. As soon as I get back to New York I shall send you check as I do not want to confuse my bookkeeper. I plan to be here until about the 6th of September.

Sincerely yours

EGH:a

THE PACIFIC ART REVIEW

August 20, 1942

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Mrs. Edith G. Halpert, Director
The Downtown Gallery
113 West 13th Street
New York, N. Y.

Dear Mrs. Halpert:

Many thanks for sending me the
photograph of the Kuniyoshi "Daily News."

The article will appear in the
issue following the one about to be published and
we shall be glad to send you a copy. Full credit
will be given to the Downtown Gallery for the re-
production.

With kindest regards,

Yours sincerely,

Walter Heil

Walter Heil
Director

WH:AS

Walter Heil, Editor

A B Cutts, Jr. Managing Editor

PUBLISHED BY THE M H DE YOUNG MEMORIAL MUSEUM
GOLDEN GATE PARK, SAN FRANCISCO, CALIFORNIA

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

August 21, 1942

Mrs. Edith Halpert
Newton, Connecticut

Dear Mrs. Halpert:

Thank you for your letter of August 17th. I am delighted to know that "Steam Turbine" will be available for the Dallas Show since that is one of the two which the editors would like to show. The other is the "Locomotive", and I don't know whether Smith can be prevailed upon to lend it to us. We shall not bother them, however, until the dates for the exhibition are definite.

Score one for Lawrence. Mr. Piening was so much interested by the Stuart Davis photos that Mr. Davis is doing our current cover. We expect the completed painting today. From the preliminary sketch which I saw a week or so ago it should be pretty exciting.

Yes, I think Mr. Brennan's job in Washington is one of the most challenging anyone could have. I imagine it will be a while before the organization can be completed. I can't at this stage make any very intelligent suggestions, but I should think that he would be delighted to have a letter from you with any ideas which may be simmering, and as I know you, you have many. I am looking forward to the reopening of the Gallery which I hope will occur before I leave on vacation, the second week in September.

Very truly yours,

Deborah Calkins

Deborah Calkins
Art Department

DC/a

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THE INSTITUTE OF MODERN ART

210 BEACON STREET, BOSTON, MASSACHUSETTS : KENMORE 5688

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August twenty-four
1942

Downtown Gallery
43 East 51st Street
New York, N. Y.

Attention of Mrs. Albert

Dear Mrs. Albert:

Sometime after the first of the year, the Institute is planning to put on a show which might be tentatively labelled "20th Century Boston." It will be composed of more or less realistic paintings of definitely recognizable Boston localities.

I am wondering whether, among Jack Levine's pictures, there are any which have as a background some identifiable Boston spots. If so, do you think you would be able to lend them to us -- or one of them, for instance?

You don't happen to know of any other men or women who have painted Boston? If you do and feel inclined to tell us about them, we shall be very grateful. It is early to be writing you this type of letter, but we want to find out where there may be available and suitable material.

Yours very sincerely,

Thomas N. Metcalf

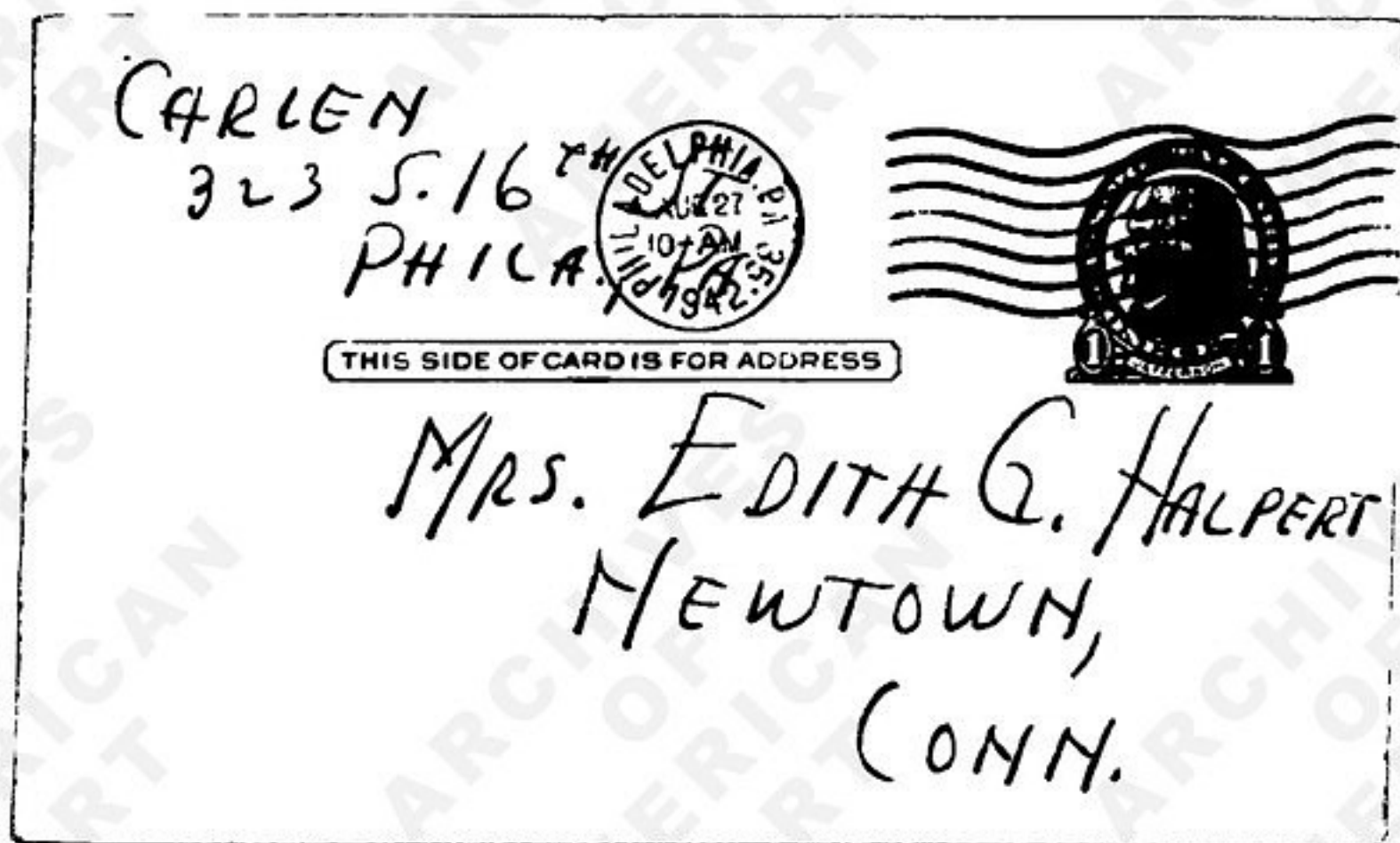
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WED. 8-26-
DEAR MRS. HALPERT:

I PACKED VERY CAREFULLY
AND SHIPPED THE ABRAHAM
LINCOLN BY PIPPIN TO
BUDWORTH'S ^{EXPRESS PREPAID} TO-DAY. I
ALSO WROTE BUDWORTH
I WAS SENDING IT TO THEM
ON YOUR INSTRUCTIONS. I
ALSO ADVISED THEM THAT THE
SURFACE WAS STILL TACKY
AND THAT THEY SHOULD BE VERY
CAREFUL IN THEIR REPACKING.
NO DOUBT THEY ALREADY HAVE
YOUR SHIPPING INSTRUCTIONS
ON THIS PAINTING.

GLAD TO HEAR YOU ARE GET-
TING A GOOD REST AS IT WILL COME
IN HANDY THIS COMING SEASON.
I HAVE BEEN WORKING HARD
BUT HAVE BEEN SATISFIED AS I
DID A NICE LITTLE BUSINESS
THIS SUMMER. REGARDS

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Mokey Dick Antiques Shop
72 North Water St New Bedford
Aug 27, 1952
Miss Edith Gregor Walpert
New York City.

My dear Miss Walpert:—

Regret
very much not seeing you
as you were making a tour
of the shops and did not find
me here. Illness of a dear
friend called me out of town.
Mr. Clark thought you would
have been interested in a
number of primitive pictures
I have and you, also, perhaps
remember I have some of the
primitive wood carving that
were owned by Mr. Carr and some
of them were purchased by you.
I have two pictures and the
Frick Gallery has a record of them.
They are over one hundred years old

If you are interested kindly
write me, or if you are coming
this way I should be very
glad to meet you by appointment
as I close shop soon after
Labor day.

I have in all 4 primitive
oil paintings besides many
other rare articles in my
shop.

Sincerely yours
Ruth H. Price

August 29, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

Now that September 1st is drawin close, I thought that I would send you the information you requested regarding the Carl Walter's ceramic sculpture.

After some correspondence with Carl, I finally succeeded in getting a reduction of 20% on "Dog Biting Flea", reducing the price from \$750 to \$600. As I mentioned during your visit, he feels very strongly about this example, considering it the outstanding sculpture he has produced. Heretofore he has refused to make any reductions, but agreed to this cut because of his sentimental attachment to Portland. As a further gesture, I shall be glad to contribute for my share, the plate which you selected, priced at \$30.

I hope you decide to retain these fine examples.

Sincerely yours

EGH:a

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Replied 7237 J. L. C. [initials]
August 29, 1942

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Mr. Edward B. Rowan, Assistant Chief
Section of Fine Arts, Federal Works Agency
Public Buildings Administration
Washington, D. C.

Dear Mr. Rowan:

Many thanks for your nice letter. Immediately after it arrived I was called away and have just returned from a long tour of New England.

As soon as I get back to the gallery I shall send you several catalogues. This is in connection with your generous offer to write a foreword for the Siporin catalogue. We expect to see the article appear in "IT" in the October 12th issue -- that is, if Miss Wurga's information to that effect is final. Thus, the show will be scheduled about that time, although I have no definite dates at the moment. We plan to reprint the enthusiastic editorial which appeared in the St. Louis Post-Dispatch, since it represents the so-called layman's point of view. Siporin and Willman are painting small replicas of several panels in order to suggest the colors in the originals. These, together with the photographs and cartoons, will provide a fairly complete picture of the job.

I shall carry out your instructions regarding crediting the Section of Fine Arts.

Have you had any further word about the model referred to in your letter. It would be swell to include that in the exhibition.

I shall write you again as soon as I get back to New York on or about September 9th.

Sincerely yours

EGHla

TEL. CREDITVIEW 50471

FRANK PERLS GALLERY
8634 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

September 1st 1942

Miss Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City, N.Y.

Dear Miss Halpert :

Some weeks ago TIME Magazine had a couple of photographs of a very interesting painter. I forgot the name but a client of mine saw that they were marked DOWNTOWN GALLERY. It is something that he wants and I would be very grateful to you if you would send me a few photographs of available paintings or gouaches. I liked the paintings very much and I guess that I'll be able to sell some.

IS PAUL SAMPLE connected with you? If not could you find out for me where I could reach him as I have a client for one or two of his pictures.

I never answered your kind letter about the PASCIN drawings and pictures but I had a very difficult time here and could not think of having a show here from New York. It is now much better and the clients are coming back to look for pictures. Maybe you tell me if the exhibition is still available.

Very sincerely yours

Frank R. Perls
Frank R. Perls

FRP:hs

Detroit Mich 9-2-42.

Mrs Edith Halpert.

43 E - 51 St.

New York. N.Y.

Dear Mr Halpert:-

To comply
with your wish in the letter of
June 11, that I communicate with
you about the first of Sept. so
here I am with high hopes
that business conditions are
good in the art field, or at
least promising.

I have a fine selection

of flower pieces and landscape
some small some large. how
good or bad. I'll let you be the
judge.

My sale record at the
Artist Market. last year was
good, so I live in hopes that
it also will be good in N.Y.

I'm sure not every one will
invest their money in bonds
and stamps, there should be
some left for Art.

Hoping for a favorable reply
I remain sincerely yours.

Fred Papendorf.

12783 Jane

Detroit Mich.

**ART MUSEUM OF THE NEW BRITAIN INSTITUTE
56 LEXINGTON STREET
NEW BRITAIN, CONNECTICUT**

MRS. EDWARDS D. CASE
Custodian

Sept. 3, 1942

Downtown Gallery,
113 West 13th St.,
New York, N.Y.

Gentlemen:-

Will you kindly furnish us with the "case history" of the following pictures which were purchased from you. We would like to know the progress of each painting from the artist to our walls - where they were shown before our purchase and if they won any prizes.

Still Life with Violin - - - - - Wm. M. Harnett
Old Bulkhead - - - - - Julian E. Levi

Thanking you for your attention,

Sincerely yours,

Art Museum of the N.B.Inst.

Mrs E. D. Case

September 3, 1942

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Postmaster
Grand Central Terminal
45th Street and Lexington Avenue
New York, N. Y.

Dear Sir:

As I am returning to New York on Labor Day, will you be good enough to suspend the change of address to Newtown, Connecticut and resume delivery of mail to the following at 43 East 51 Street, New York, on Saturday A. M. September 5th, 1942.

The Downtown Gallery

The American Folk Art Gallery

Mrs. Edith Gregor Halpert

Sincerely yours

EGHla

September 4, 1942

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Mr. Robert Carlen
Carlen Galleries
323 South 16th Street
Philadelphia, Pa.

Dear Mr. Carlen:

When you get as old as I, you will take a vacation as seriously as I. This is in the way of a preamble to my late reply to your letter. However, the vacation is practically over and I shall get down to a more efficient routine as of September 15th.

For your information, neither the Rockefeller nor the Woods are making any purchases in the way of Folk Art. Mrs. P. is not well and has given up collecting sometime ago. Wood is too busy with war work to think about art and I am holding off any important suggestions for a more auspicious moment, and would suggest that you let the matter ride as far as they are concerned until I think this moment has arrived.

If you have any over-photos of the material you send them to me. There is one client who is actually interested in Pennsylvania German material and I may be able to do something with him when I get back. Meanwhile, why don't you write Harry Dupont who has many rooms full of such material and is always interested in rare items. Until I actually see the original or the photograph I cannot communicate with any of my clients as I have to give them a pretty accurate and complete description of my personal reaction to the object.

Some time in the near future when I am in Philadelphia, visiting my family, I shall drop in to see the other Folk Art material mentioned in your letter. At the moment I feel very strongly that every ounce of effort I can scrape up should be devoted to the living artists, who are becoming more and more desperate as time goes on. That is why I have placed so little interest on the early material during the past two years, eking out an occasional show and letting the material accumulate meanwhile.

Needless to say I hate to leave Newtown, but in any event I shall bring back an extraordinary amount of good health and vitality.

Sincerely yours

September 4, 1942

Miss Arnet Jacobi
Eastern Point
Gloucester, Massachusetts

Dear Miss Jacobi:

Since the gallery is closed for the summer months
your letter was forwarded to Mrs. Halpert's country
home. She is away at present, but I shall call her
attention to your letter when she returns.

Sincerely yours

Secretary

September 4, 1942

Mr. Frank R. Perls
Frank Perls Gallery
8634 Sunset Boulevard
Hollywood, California

not singlehandedly of course but together I think
we can do it.

Dear Mr. Perls:

The artist whose work was reproduced in TIME Magazine, is Raymond Breinin, one of the most brilliant of our younger group, who has been having extraordinary success during the past few years, and who is represented in a good many museums and numerous important private collections. In spite of his popularity, we have retained very low prices on his pictures, since he is in a fairly productive stage at this time of his career.

As soon as I return to the gallery (which has been closed for the summer months) I shall send you a group of photographs of pictures available. The Art Institute of Chicago is having a one man show of Breinin's work late this month and we are planning a large exhibition later in the season. A good many of the pictures will have to be borrowed as Breinin is one of the fortunate artists who sells a large percentage of his work. I am enclosing biographical notes and the photographs will follow on about September 9th or 10th, when the gallery will reopen.

The names of the other artists associated with us are:

Stuart Davis
Bernard Haffner
Yasuo Kuniyoshi
Julian Levi
Katherine Schmitt
Charles Sheeler
Niles Spencer
Karl Zerbe
William Zorach

Rainey Bennett
Raymond Breinin
C. Louis Curielmi
Jacob Lawrence
Jack Levine
Edmund Lewandowski
Mitchell Siporin
William Steig

Paul Sample is not on our list. At the moment I do not recall the name of the gallery showing his work, but any large national exhibition catalogue will give you this information.

If you are interested in having an exhibition of the Pascia drawings, I think that they will be available after November

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EGHla

first. I promised the show to Philadelphia for October.

Very truly,
Sincerely yours,

EGHla

Sincerely yours

EGHla

I am writing you to tell you that I have decided to give the show to Philadelphia for October. I am writing you to tell you that I have decided to give the show to Philadelphia for October. I am writing you to tell you that I have decided to give the show to Philadelphia for October.

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September 4, 1942

Miss Ruth H. Price
Moby Dick Antique Shop
72 N. Water Street
New Bedford, Massachusetts

Dear Miss Price:

Thank you for your letter.

Since the gallery is reopening on September 9th, I do not plan to make any further trips. However, I am interested in adding to our primitive collection and should very much like to see snap shots of the pictures you mentioned in your letter. In sending these, will you be good enough to list the dimensions and prices.

Sincerely yours

EGHla

Thos. Dick Antiquarian Shop
72 North Water St New Bedford
Mass

Miss Edith Halpert
New York City.

Dear Miss Halpert:

Your letter
of Sept 7th at hand.

You requested the pictures
of my primatives.

I will get some taken and
I expect to go to New York
this late Fall will get in
touch with you and explain
about some of them.

Sincerely yours

(MKT) Paul D. Traci
AFA

Margaret M. Kuhn

mansfield O.

Sept. 9, 1942

Mrs. Edith Halpern
New York City.

Dear Madam:

Would like to buy illustrations of the pictures of William Harnett which are in the downtown galleries. Would like pictures of post-card size or larger in color if possible. Even pamphlets would be appreciated. Am preparing a club paper on Harnett. Am enclosing stamped envelope for reply.

Very Truly,

Mrs. Wm. P. Kuhn
425 Marion ave.
Mansfield
Ohio.

Margaret M. Kuhn

THE ATLANTA ART ASSOCIATION
AND HIGH MUSEUM OF ART

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HERBERT D. OLIVER

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Chairman of Board of Trustees:
ROBERT F. MADDOX

Treasurer:
DAMERON BLACK

Director:
L. P. SKIDMORE

September 12, 1942

Miss Edith Halpert
Downtown Gallery
43 East Fifty-First Street
New York, New York

Dear Miss Halpert:

Our Exhibition Committee has asked me about a contemporary show for our schedule this season. Since our last show of your material, there has been a growing interest in contemporary art. This committee has taken certain details and financing of exhibitions off my shoulders. We have the season's schedule pretty well in hand, but have now open the last two weeks of February and both March and April which we usually divide into periods of the first to the fifteenth and the sixteenth to thirtieth. I write to ask if you are circuiting shows in the South during the months above noted, what fees and transportation are incurred. You may recollect our gallery is 25'x45' and cares for approximately thirty pictures very nicely. As soon as I have your response, I shall be pleased to lay it before the committee for action.

I often think of you these hot summer days tucked away in your delightful Connecticut home where I had such an enjoyable visit with you.

Cordially yours,

L. P. Skidmore

L. P. Skidmore
Director

LPS/f

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ELIZABETH McCAUSLAND 50 COMMERCE STREET NEW YORK, NEW YORK

SEPTEMBER 12, 1942

MRS. EDITH GREGOR HALPERT
DOWNTOWN GALLERY
43 E. 51 STREET
NEW YORK, N.Y.

DEAR MRS. HALPERT:

DUE TO PRESSURE OF TIME, I HAVE TAKEN THE LIBERTY OF GIVING YOUR NAME AS A REFERENCE WITHOUT FIRST OBTAINING YOUR CONSENT. IN VIEW OF THE FACT THAT I WAS ASKED ON SHORT NOTICE IF I AM AVAILABLE TO TEACH HISTORY OF ART AT SARAH LAWRENCE COLLEGE, I TRUST YOU WILL FORGIVE THE PRESUMPTION.

IF YOU FEEL THAT MY WORK IN ART CRITICISM OFFERS EQUIVALENT EXPERIENCE FOR FORMAL ACADEMIC TEACHING AND THEREFORE QUALIFIES ME TO DO THE JOB, I SHALL APPRECIATE YOUR SUPPORTING MY APPLICATION. THE COURSE IS AN "ORIENTATION" ONE AND SURVEYS THE PANORAMA OF ART, BY THE MODERN PROJECT METHOD;

THE COLLEGE ADMINISTRATION UNDERSTANDS THAT YOUR NAME WAS GIVEN BY ME, AS IT WERE, IN VACUO.

WITH THANKS FOR YOUR HELP AND CORDIAL REGARDS, I AM,

SINCERELY YOURS

Elizabeth McCausland

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9/13/42

Dear Edith.

It was wonderful to
get your wire on the train Friday.
Thanks so much.

I'm pretty much settled and
start regular routine to-morrow a.m.
also I receive my first report
& take photos and attend a
court-martial. Most of the
officers have been well, gentlemen,
fine doctors, friendly & helpful.
It would be marvelous if I could
be kept on here but I'm sure
that they have other plans for
me.

In the meantime I'm quartered
at a beautiful hotel near the post,
surrounded by our inspiring moun-
tains, the sea and heavenly
weather. ~~Please~~ for

I shall do the best I can
about writing - my time will be
definitely limited. Will you get
other news of me by calling Evelyn?

I assume your season has
begun. May it open with a
bang. Much luck.

Love

Nat

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CHARGE TO THE ACCOUNT OF

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Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

Septem er 14, 1942

Mr. Roy R. Neuberger
Neuberger & Berman
30 Rockefeller Plaza
New York, N. Y.

MAY THE NEW ADDRESS BRING APPROPRIATE LUCK.

EDITH G. HALPERT.

11

SARAH LAWRENCE COLLEGE
BRONXVILLE, NEW YORK

OFFICE OF THE PRESIDENT

File

TELEPHONE
BRONXVILLE 2-0700

September 18, 1942

Mrs. Edith G. Halpert
American Folk Art Gallery
43 East 51 Street
New York City

My dear Mrs. Halpert:

You were very kind indeed to talk to me so frankly about Miss McCausland. After careful consideration we decided to offer the position in history of art to her. I realize that we are taking a chance by employing someone whose academic training in the history of art field has been so slight; but so many people felt that she is an exceptionally brilliant and well-informed critic and she has such richness of background to bring to this work that we decided we would rather have her than someone who had had more formal training but who was less mature. I hope we are right in this!

With cordial regards and again many thanks, I am

Very sincerely yours,

Constance Warren
Constance Warren
President

CW/M

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Detroit - Mich 9-19-42

Mrs. Edith Halpert
43 E. 51 St
New York N.Y.

Dear Mrs Halpert! -

On Sept 2

I forwarded a letter to you, the answer
to yours of June 11. in regards
to a showing of my work in
New York. As I have received no
reply, wonder if the letter is
lost. Naturally you understand
I am anxious to show what
I can. Painting is a pleasure

to me, and if people enjoy
them as much as I enjoy painting,
I am well satisfied.

Trusting to an early and
favorable reply. I remain
Sincerely yours.

Fred Papadof.
12783 Jane Ave.
Detroit-Mich.

Follow up

September 23, 1942

Postal Telegraph and Cable Company
253 Broadway
New York City

Gentlemen:

Please be advised and mark your records accordingly that the Gallery has reopened for the new season and all telegrams and messages - either Edith G. Halpert and or The Downtown Gallery are to be sent direct to 43 East 51st Street, City.

This will countermand our instructions of June 25th as written in our letter of that date.

These instructions are to take effect immediately.

Thank you for your attention.

Very truly yours

The Downtown Gallery,
per Beth Rosen

BR/

WAR DEPARTMENT
HEADQUARTERS, CAMP KILMER
NEW BRUNSWICK, N. J.
OFFICE OF SPECIAL SERVICE

Sept. 23, 1942.

Director,
Downtown Gallery,
48 E. 51st St.,
New York, NY.

Dear Sir:

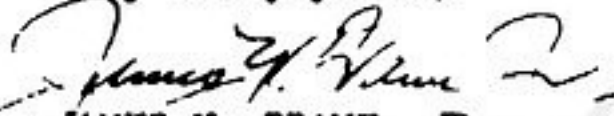
Special Service at Camp Kilmer, NJ, has embarked upon an enthusiastic art program encompassing two distinct fields. Soon murals will be observed developing on the walls of dayrooms, theaters and numerous recreation buildings. Soon exhibitions of original American Art will be staged in a studio provided for the purpose.

It is to this latter program to which your attention is invited. For this program the cooperation of Mr. James T. Soby, Director of the Armed Services Program of the Museum of Modern Art, New York, NY, has already been enlisted. Mr. Soby will pay a visit to this Post within a few days to offer advice on the alterations necessary to transform a present reading room into an art studio. In addition, Mr. Soby is scheduling this Post for some of the Museum's special exhibitions.

This one source, however excellent, cannot possibly supply this Post with the number of exhibitions required to maintain a continuous program. Therefore, it is the desire of this Office to enlist your aid, as well as other prominent art museums, in furnishing this Post with one or two exhibitions of suitable works. It is believed that this type of morale activity will be of definite benefit to the Servicemen in the matter of inspiration and enlightenment. In view of the fact that Camp Kilmer is a new camp, it is felt that this particular field so far has been greatly neglected.

A letter would be appreciated regarding your thoughts on the subject of assistance in this specific war program.

Very truly yours,


JAMES Y. BRANE, JR.,
Captain, Infantry,
Special Service Officer

JYB/hg

September 23, 1942

Western Union Telegraph
60 Hudson Street
New York, N.Y.

Gentlemen:

Please be advised and mark your records accordingly that The Downtown Gallery had reopened for the new season and that all telegrams and messages for either Edith G. Halpert or and The Downtown Gallery are to be sent direct to this address; 43 East 51st Street, City.

This will countermand our instructions in our letter of the 25th of June.

These new instructions are to take effect immediately.

Thank you for your prompt attention.

Very truly yours,

The Downtown Gallery
per BR/

September 24, 1942

Mr. Henry Ford
Dearborn
Michigan

Dear Mr. Ford:

We have recently added to our collection, several remarkable examples of American Folk Art. Two of these are of such high quality and so rare in the tradition, that I decided to call your attention to these, in spite of the general conditions. Opportunities of this type do not occur frequently.

Photographs of the two weathervanes I am referring to are enclosed. I believe they are 18th Century examples and are the first of these subjects that I have seen in all the years of collecting. The "Grasshopper" is similar in conception to the famous "Deacon Browne" on Fanneuil Hall in Boston, dated 1742.

"Mercury", executed in copper, is mounted on its original standard, a type preceeding the common direction rod one sees of a later period.

If you are interested in adding these remarkably unique weathervanes to your collection, I shall be glad to send them to Detroit on approval. These have not been offered elsewhere.

Sincerely yours

EOHla

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Postal Telegraph



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Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

September 24, 1942

MRS. HAZEL KING
OBERLIN COLLEGE
OBERLIN, Ohio

BREININ SOLD. HOW ABOUT KARFIOI, SCHMIDT, SHEELE,
ZERBE, JULIAN LEVI? PLEASE WIRE

THE DOWNTOWN CALIFORNIA

*Miss Thomas
Hager Oct 2,*

PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

September 24th, 1942.

Mrs. Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51 Street,
New York City, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of August 29th with the prices on the Carl Walters. I put the whole business up to the Art Committee, and they finally decided not to buy the "Dog Biting Flea". However, we will still buy the plate, and, if you will send us a formal bill for it, we will put it through our regular procedure.

The Committee still likes the sculpture, but felt that the price was too high for us to pay in our present circumstances. However, everyone is enchanted with the plate, and we will have at least a modest representation of Carl Walters here in the Museum.

Thank you very much for all your efforts on our behalf, and best wishes for the new season.

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis,
Director

RTD/EL

Edith G. Halpert
2674

September 24, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park And Madison
Portland, Oregon

Dear Mr. Davis:

Under separate cover I am sending you a photograph of the new Jack Levine painting -- the last before his entry into the services as a buck private.

This picture, in my estimation, is certainly a top example, if not the top example, in Levine's career. Fortunately, in spite of its monumental quality, it is not a large canvas, measuring 25 x 30. The color is somewhat less strident than the earlier paintings, handled with greater subtlety and mastering of technique. Since you are interested in Levine's work, I am quite convinced that you would consider this a most worthy example to add to your collection. The price is \$500.

Sincerely yours

EGHLa

THE WESTERN UNION TELEGRAPH COMPANY

METROPOLITAN DIVISION

NEW YORK

T. A. Scott.
~~XXXXXXXX~~
DISTRICT SUPERINTENDENT

September 25, 1942.

The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Gentlemen:

This is to acknowledge your letter of
Sept. 23, requesting that all telegrams either for
Edith G. Halpert or The Downtown Gallery be sent to
43 East 51st Street, countermanding your instructions
of June 25. All concerned have been posted and thank
you for writing.

Yours truly,

T. A. Scott

District Superintendent.

September 27, 1942

Miss Iris Wright
3733 Midvale Avenue
Los Angeles, California

Dear Miss Wright:

We have just received word from Raymond Breinin that the painting had been delivered to you, but that the C.O.D. charge had been omitted. We are therefore enclosing our bill for the gouache.

I hope that you will enjoy this outstanding example by one of our most brilliant painters. Biographical notes are enclosed in the event that you maintain a file. You may be interested to know that on the opening day of our group exhibition, the Breinin oil "He Walks Alone" was sold.

Sincerely yours

EGHLa

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September 29, 1942

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Captain James Y. Brame, Jr.,
Captain, Infantry
Special Service Officer
War Department Headquarters
Camp Kilmer
New Brunswick, N. J.

Dear Captain Brame:

We shall indeed be very glad to cooperate with you in organizing one or two exhibitions at Camp Kilmer. The enclosed catalogue will give you a list of the artists associated with this gallery. In addition we have a large collection of American Folk Art in painting and sculpture produced in the 18th and 19th centuries by little known or anonymous artists. This work is more commonly known as primitives and represents a great variety of material varying in subject matter and approach. Perhaps Mr. Goby on his return can present you with suggestions for exhibitions from this gallery.

In any event, you may rest assured that we will do our utmost to render services to you and the boys.

Sincerely yours

LGHla

September 29, 1942

Mr. Frank R. Perls
Frank Perls Gallery
8634 Sunset Boulevard
Hollywood, California

Dear Mr. Perls:

Under separate cover I sent you a group of photographs representing a cross section of Raymond Breinin's work both in oil and in tempera. The prices are listed in pencil on the reverse side of each photograph, which includes information regarding medium and dimensions. Many of these paintings are out in the Museum of Modern Art circuit or in the group one man exhibition at the Art Institute of Chicago. Of the two pictures reproduced in TIME, one was sold before the publication and the other was sold immediately after it appeared in the Magazine. The oil in our opening show now current, was the first picture sold this season and we have every reason to believe that the vogue for Breinin is not a temporary one.

Will you be good enough to return the photographs for which a memorandum is enclosed.

Sincerely yours

EGH1a

September 29, 1942

Naomi Northam
St. 134

Mr. J. L. Schureman
Merchandise Manager
Marshall Field & Company
2nd Floor
Chicago, Illinois

Dear Mr. Schureman:

At the request of Miss Stout, I am sending you an outline of the proposed plan for the exhibition of American Folk Art from our collection at Marshall Field -- to be held some time in January.

According to the verbal agreement we shall supply approximately seventy-five early American paintings and sculptures in the various media employed by the little known and anonymous artists of the 16th and 19th centuries. This show will provide a colorful cross section of this tradition in American art.

The objects to be selected either entirely by me or with the cooperation of members of your organization, will be marked at our regular asking prices, subject to a 25% commission deductible by you from the purchase price. The range will be likewise representative, with prices varying from \$15 in the sculpture group and \$25 in the picture group, to \$1000 or more. The latter category will include the life size carvings and famous portraits and genre paintings in oil.

The financial arrangement will guarantee us a minimum of \$1000 in sales or \$750 net, whichever you prefer choice you decide in the selection of pictures or sculpture to be included in that figure.

All expenses of packing, transportation, as well as insurance from the time the objects leave these premises until they are returned here in good condition are to be borne by Marshall Field.

We agree to permit the use of our name -- THE AMERICAN FOLK ART GALLERY -- in connection with the exhibition with the understanding that no similar material owned by the store or by any one else be included in this show. However, the inclusion of furniture is to be left entirely to your discretion.

The American Folk Art Gallery will cooperate not only in supplying the best possible material, but also in assisting with the publicity, preparation of captions for the catalogue and if desired, in the preparation of the publicity release, contributing all our experience in this field.

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1901

W. H. L. H. L.

Just as a matter of information, there will be paintings in oil, pastel and watercolor; Pennsylvania German fracture steel pen drawings, paintings on velvet and on glass; Wood sculpture of figure heads, Cigar store and other shop signs, portraits, birds and animal; Metal sculpture of weathervanes, stove plates etc; cottage ornaments in chalk; Hitchcock mirror and other representative items in the Folk Art classification. Many of the objects have been exhibited in major museums and have been reproduced in various publications. Such data will be supplied for your catalogue and publicity.

These are the terms that were discussed during the recent conference and were given confirmation, at least three the tremendous

Sincerely yours

1. GH1a

September 30, 1942

Mrs. W. R. Kuhn
425 Marion Avenue
Manfield, Ohio

Dear Mrs. Kuhn:

Under separate cover I am sending you a catalogue of the one man exhibition held at The Downtown Gallery of the work of William Harnett. There are a number of illustrations included.

No color reproductions have been made by us, although LIFE reproduced two of the paintings in the issues dated April 13, 1941 and June 1939.

The price of the catalogue I am sending is 25¢.

Sincerely yours

EGHla

September 30, 1942

Dear Mr. Rowan:

Much to my chagrin, I have just discovered that my secretary failed to send you sample catalogues you requested. These are now enclosed with my abject apologies.

The Lincoln-Wallace exhibition will take place from October 13 to the 31st, with Monday, the 19th assigned to the press view. With the cooperation of LIFE, we are using two color reproductions on the cover of the catalogue, which will include the listing of the mural panels, as well as the small tempera replicas the artists have completed for the show. We are also printing the Post-Dispatch editorial. Your foreword (which I hope you are still considering) will appear on the inside cover, together with the acknowledgments in a small box below. I want to make sure that the credit line for the Treasury is correct. We are making blow-up photographs of the entire series, and are showing parts of the original cartoons, both of which will be credited. The courtesy line for LIFE refers to the color plates.

I do hope that you will send the foreword. It will be a valuable contribution to the show, and I also hope that you will come to the opening on Monday. If you have any suggestions, I shall be grateful for word from you. Many thanks.

Sincerely yours,

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Oct. 3, 1942
New York

Dear Edith Halpert,

I meant to see you personally,
on a chance that you'd have some
time for a bit of report - But simply
could not, much as I'd have loved it
if it is — you know, I'm not too
sure you're really interested. But I'll
assume your opinion of my work
may be in proportion to your
interest in my petty Odyssey,
beginning with AAA to home again.

AAA. Good lord!

I met Nicholas Cikovsky — there one
afternoon. Out of the side of the
Babe's mouth came an utterance.
"Get out of here, out fast!" — "This
is place — is pure commercial". Said
Monroe Cikovsky.

My "acid red" was a shock to him.
And, as he looked on and on, his
shy remark "I'm a conservative
painter".

I was just about to become mal-
icious, it was just on my tip of
tongue to quote him "I'm conservative
period." I didn't, having acquired
but recently, tact. We parted friends.

²
Naturally, Miss Sullivan kept stalling.
and naturally, since Mr Revers (Revers,
indeed!) herewithal is "so busy in
Washington" !!

Subsequent information. Mr. R. herewithal
is gunning for a \$1⁰⁰ a year job.

War Posters. — A shocking million
Dollars in it. Or something incredible
like it.

I'm not sure its necessary to describe
the whole delicate situation, that
is — my bringing in work, my exit.
Julien Levy wrote me a note, saying
"AAA not for you" and a lovely
word for you, Mrs Halpert.

This last phrase is not intended
as any kind of pressure.

O yes. Picakothike place. Miss Fried
and Mr. Harris. The price of a show
there for me is — I feel ashamed
to say — \$155⁰⁰. Expenses, you know.
That hurt.

And here I thought.... O well.

I'll have to fall back on simple
human dignity and say

167 W. 16th - N.Y.

Sincerely Yours
Mark Perpre

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Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

October 5, 1942

Mr Harold Goldsmith
205 East 42nd Street
New York N.Y.
c/o POPULAR PUBLICATIONS

Please phone me. Imperative.

Edith Halpern

HARVARD UNIVERSITY • FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

6 October 1942

Miss Edith G. Halpert
Downtown Gallery
43 East 51st Street
New York N Y

Dear Miss Halpert:

The treatment of the painting by Peter Blume, 'South of Scranton,' here as loan 77.1942, has been carried out in accordance with the suggestions contained in our letter of April 30. At that time we stated that the deterioration had hardly progressed to a point justifying relining. The treatment included thinning the irregular surface film which had begun to discolor and filling in the slight losses near the bottom edge. We had no authority to go further with the treatment, particularly because of your word that Mr Blume did not wish to spend a great deal on the painting at this time. There is one blemish which you will notice - a wrinkling of the fabric at the edges, particularly at the top. This is due to the stretcher which is weakened and of poor construction. This condition can not be corrected until the canvas is restretched on a heavier and sturdier stretcher. Otherwise, the condition of the painting justifies waiting for some time before relining or any other major repairs are made.

The registrar's record shows that the painting came here from the Worcester Art Museum, together with a letter stating that when it is ready to be returned to you, the valuation should be \$3000. We are, therefore, taking out an insurance policy in this amount, and for which the Fogg Museum will pay, and the painting will be shipped to you within a few days. The invoice will go to Mr Blume on the first of the month, as you requested.

Sincerely yours,

Richard D. Buck

Richard D. Buck
Department of Conservation

REGENT 7-15

ALICE NYE
SMALL ANTIQUES
130 1-2 EAST 65TH STREET
NEW YORK CITY

Dear Mrs. Halpert

I've just returned from my summer shop in Maine. Found a few interesting items - one I thought might appeal to you is a primitive wood carving - Man 23 1/2" tall on an 8" sq. weighted base. He has a store pipe hat - carries cane - high but on wheels - vest & the biggest hands and ears - stands just erect. This was made by the same inmate of Alfred Prison in Maine as another I bought last Fall (different) from family in Bath Me. Wish you might stop in and see

Sincerely

Alice Nye

Oct 6/47

October 7, 1942

PCV
Mr. Richard B. Freeman, Director
The Flint Institute of Arts
215 West First Street
Flint, Michigan

Dear Mr. Freeman:

Thank you for sending me your catalogue. I
congratulate you on your program.

If we can be of any service to you, please
do not hesitate to call on us. The enclosed
catalogue lists the names of the artists
associated with this gallery. No doubt you
are familiar with their work.

Sincerely yours

EGHla

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October 7, 1942

Mr. Sidney Pollack
2 West 43 Street
New York, N. Y.

Dear Mr. Pollack:

Thank you for sending me the statement.

I am waiting for a visit from the bookkeeper who handled the account previously. However our records show payments of

\$58.00
44.00

September 6, 1940
October 4, 1940

This makes a total of \$102.00, whereas your statement indicates only one payment of \$29.00.

There must be some confusion, since we have no outstanding amount on our books. Will you be good enough to check and let me know.

Sincerely yours

EGHla

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Postal Telegraph



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October 7, 1942

Mr and Mrs. William Steig
133 West 11th Street
New York, N. Y.

CONGRATULATIONS AND GOOD LUCK TO JEREMY, MAMA AND PAPA.

EDITH HALPERT

7
October 8, 1942

Mr. L. P. Skidmore, Director
The Atlanta Art Association
1262 Peachtree Street, N. E.
Atlanta, Georgia

Dear Mr. Skidmore:

Forgive me for not having answered your letter sooner.
As you know, we have a bad habit of closing the gallery
for the summer months.

I shall be very glad to cooperate with you in assembling
an exhibition for any of the two weeks specified in your
letter. The later period would be more advantageous, since
we could send you more important examples. I should also
like to know if you would prefer several examples by each
of three or four artists, or whether you would prefer a
complete group exhibition. I would also like to know
whether you have decided on oils or gouaches, or both.

Even so we do not like to have important paintings out
of New York circulation for any length of time, we do
not arrange circuits. However, if the show starts in
April, when the New York season starts skidding, we can
manage to let the pictures go for a longer period and if
you have any specific suggestions for a circuit, I shall
be glad to cooperate.

We charge no fee for exhibitions, but demand a wholesale
guarantee of one picture, leaving the price to the
conscious of the museum. That is, if you have only \$100
to spend, we arrange to include several pictures within
that category for your selection. The museum of course,
pays the packing, shipping and insurance charges. I am
enclosing a catalogue of our current show which includes
the names of the artists associated with this gallery.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions,
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WESTERN UNION	
<p>CLASS OF SERVICE</p> <p>This is a full-rate Telegram or Cablegram unless its designated character is indicated by a suitable symbol above or preceding the address.</p>	<p>CLASS OF SERVICE</p> <p>DL-Day Letter NT-Night Telegram LC-Cable Letter NET-Cable Night Letter Ship Radiogram</p>
<p>A. N. WILLIAMS PRESIDENT</p>	<p>NEWCOMB CARLTON CHAIRMAN OF THE BOARD</p>
<p>J. C. WILLEVER FIRST VICE-PRESIDENT</p>	
<p>The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.</p>	
<p>NAD 16C 13/12= CA CAMBRIDGE MASS 8 40OP</p>	
<p>THE DOWNTOWN GALLERY=</p>	
<p>45 EAST 51 ST=</p>	
<p>BLUME PAINTING SHIPPED TODAY WE ARE INCURRING FOR \$3000</p>	
<p>CLIPPING BOOK MAILED=</p>	
<p>ARLENE HOPE REGISTRAR FOGG MUSEUM.</p>	
<p>\$3000</p>	
<p>THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE</p>	

WAR DEPARTMENT
HEADQUARTERS, CAMP KILMER
NEW BRUNSWICK, N. J.
OFFICE OF SPECIAL SERVICE

Oct. 8, 1942

Miss Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N.Y.

Dear Miss Halpert:

Your letter of Sept. 29th expressing your wholehearted support of our program for the staging of exhibitions of art is indeed welcome. Bolstered by your encouragement along with that of other eminent galleries, we are going right ahead with our plans and as soon as our Exhibition Room has been completed we will go further into the matter of actual schedules for specific shows.

At that time, we will contact you again in a more detailed fashion. Thank you again for your sincere interest.

Very truly yours,


JAMES Y. BRAME, JR.,
Captain, Infantry
Special Service Office

JYB/ak

WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

ALICE M. SHARKEY · Executive Secretary

LLOYD GOODRICH · Research Curator

October 9, 1942

Mrs. Edith G. Halpert
Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to write and tell you that Mrs. Force and he have not yet decided on the other pictures they saw at your gallery, but hope to make a decision soon. In the meantime, will you kindly fill in the enclosed forms for the paintings chosen, which are listed below, and return them to us as soon as possible.

Guglielmi, O. Louis	21 "Muted Street" 300
Schmidt, Katherine	40 "The Dark Angel" 750
Sheeler, Charles	41 "Winter Windows" 500
Spencer, Miles	41 "Connecticut Shore" 750
Zerbe, Carl	4 "Prank" 500

Mr. More also asked me to tell you that we cannot use "Report from Rockport" by Stuart Davis as it was in our 1940-41 Annual of Contemporary American Painting, and he would like to know if you have any work by Peter Blume that he and Mrs. Force might come to see.

Appreciating your kind cooperation,

Sincerely yours,

Margaret L. McKelion
Secretary to Mr. More

MM
Encs.

Handwritten notes and signatures:
Davis - 1000
Karpis - 1000
Kuni - 1000
Kuni - 1000
Kuni - 1000

EXHIBITION WHITNEY MUSEUM

November 24 to January 6 , 1943

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Photos

Karl Zerbe	9	The Beggar	500.
Wiles Spencer	14	Connecticut Shore	750.
Charles Sheeler	15✓	Winter Window	3000.
Katherine Schmidt	12✓	The Dark Angel	750.
O. Louis Guglielmi	30	Muted Street	300.
Edmund Lewandowski	95	Red Tanks	75.
Yasuo Kuniyoshi	52✓	With a Fur Coat <i>The Try-on</i>	600.
Stuart Davis	5	New York Waterfront	600.
Jack Levine	19✓	The Old and the New	500.
William Zorach	21✓	Work Horse	1200.

Portrait

Portrait

Portrait

Portrait

Portrait

Portrait

Portrait

3733 Midvale Avenue,
Los Angeles, Calif.

October 9, 1942.

Miss Edith Gregor Halpert,
The Downtown Gallery,
43 East 51st Street,
New York City, N.Y.

Dear Miss Halpert,

Thank you for the notes on Raymond Breinin and your account. I am enclosing the check of a friend, since I have no checking account. You will find it in order.

I should be glad to have further news of Raymond Breinin's work from time to time.

Sincerely yours,

Iris Wright

Enclosed: check for \$200.00

October 10, 1942

Mrs. Alice Nye
130½ East 65 Street
New York, N. Y.

Dear Mrs. Nye:

Since it is so difficult for me to get away,
I wonder whether there is some possibility
of sending the wood carving to the gallery
for my consideration.

Thank you for your courtesy.

Sincerely yours

EGHla

October 10, 1942

Mr. Charles H. Sawyer, Director
Worcester Art Museum
Worcester, Massachusetts

Dear Mr. Sawyer:

Since we have not heard from you regarding the Julian Levi painting, "Shipbottom-New Jersey", I have just assumed that you decided to retain this fine canvas for your collection and hope that I am right in my assumption. Won't you please let me know.

If you are planning to be in New York between the 13th and 31st of October, won't you come in to see the Siporin-Millman mural exhibition. Since the public so rarely sees an adequate record of a mural, I thought that you might be interested in having this exhibition in Worcester. The catalogue is following in a few days and will give you a complete outline of what is included in the show and how we are presenting the variety of material. I look forward to seeing you.

Sincerely yours

EGHla

P.S. LIFE has a spread on the murals in the October 12th issue.

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

October 12, 1942

The Downtown Gallery
43 East 51st Street
New York City

Attention Mrs. Edith Halpert

Dear Mrs. Halpert:

We have received your outline of the proposed plan for the exhibition of American Folk Art, and as we did not discuss too well the terms, insurance, transportation and commission when we were at your gallery, we feel we should at this time discuss this matter and have a mutual understanding before proceeding with the exhibition.

It is agreeable that the objects to be exhibited may be selected by you or with the cooperation of the members of our organization and we feel the selling prices should be the same as you have them marked in your gallery. However, a 25% commission is too low and our customary commission is at least 33-1/3%.

Regarding packing, transportation and insurance, heretofore we have assumed that expense, either to or from our store. We have never at any time carried this expense both ways and naturally the exhibition will be covered by our insurance for the time it is with us.

The financial arrangement guaranteeing you a minimum of \$1,000 in gross sales and allowing us to make a choice in either sculpture or pictures included in that figure, is quite agreeable. Payment will be made at the close of the exhibition.

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

October 12, 1942

The Downtown Gallery (2)

In the galleries where we will show the American folk Art Exhibition there will be no similar merchandise owned by our store. However, to show some of the pieces to better advantage we probably will use cabinets, tables, etc.

We will appreciate your cooperation in supplying material for the catalogue and also assisting with the publicity.

The tentative dates will be January 25 through February 27 if that is agreeable to you. If a change must be made, I believe a later date would be better than earlier, however.

We shall appreciate hearing from you.

Yours very sincerely

Naomi Northam

Picture Galleries

NNortham:OR

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CAMP LEE
VIRGINIA

Hq. 6th QM. Tng. Regt.
October 14, 1942.

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 61 Street
New York City.

Dear Mrs. Halpert:

Thank you for the check for \$87.50
which completes payment on the Harnett
Painting you so kindly sold for me. I
certainly appreciate the work you did
in connection with this sale, and
hope your business will flourish
during the coming season.

Yours very truly,
John D. Entwistle



CAMP LEE
VIRGINIA

Hq. 6th QM. Tng. Regt.
October 14, 1942.

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 61 Street
New York City.

Dear Mrs. Halpert:

I thank you for the check for \$87.50 which completes payment on the Harnett painting you so kindly sold for me. I certainly appreciate the work you did in connection with this sale, and hope your business will flourish during the coming season.

Yours very truly,
John N. Estabrook

WORCESTER ART MUSEUM
WORCESTER • MASSACHUSETTS

October 14, 1942.

Mrs. Edith G. Halpert,
Downtown Gallery,
43 East 51st Street,
New York, New York.

Dear Mrs. Halpert:

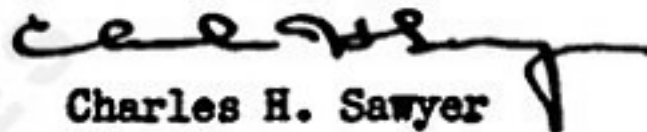
I had intended to write you before this regarding the Levi "Shipbottom-New Jersey". Please forgive my failure to do so. I have had the picture in my office all summer and like it, but not well enough to acquire it for the museum, so it will be shipped to you express, insurance prepaid, early next week. I feel pretty certain that we shall eventually find a Levi we want for the collection.

Thank you ever so much for letting us keep this one through the summer.

I hope to be in New York within the next two weeks, and will plan to see the Siporin-Millman show as you suggest.

With kind regards,

Cordially,


Charles H. Sawyer
Director

CHS/D

October 15, 1942

Dr. Albert C. Barnes
Merion
Pennsylvania

Dear Dr. Barnes:

For some time I have been planning an exhibition combining the democratic expression of north and south America, illustrating in the work produced by the "unknown men" of the 18th and 19th centuries. For this exhibition I have selected some of the best examples in the American Folk Art tradition both in painting and in sculpture including the various media employed. I am eager to make a similar selection in the folk art of South and Central America and Mexico. Before choosing any of the material, I decided to write to you in the hope that you will consider lending some of your superb santos which I saw during my visit and perhaps --if you are interested in cooperating with me -- you may have other material available both in the north and south American category.

May I hear from you?

Sincerely yours

EGHla

October 15, 1942

Mr. Clyde H. Burroughs, Secretary
The Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Burroughs:

Some time ago both you and Dr. Valentiner expressed
an interest in the work of Raymond Breinin.

He has just had a one man show at the Art Institute
of Chicago and we are adding some pictures to that
group for an exhibition at the Bloomington Art
Association, Bloomington, Illinois. It occurred to
me that you might be interested in having a show of
his work at the Museum when we organize a more
complete group for the Downtown Gallery in January.
As the pictures sell so rapidly, it does not seem
worth while to make up a portfolio of photographs
for you. Perhaps you are planning to be in town in
the near future when I can show you what we have
on hand.

I look forward to seeing you.

Sincerely yours

EGH1a

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 15, 1942

Dr. Paul Sachs, Associate Director
Fogg Art Museum
Harvard University
Cambridge, Massachusetts

Dear Dr. Sachs:

I am enclosing a catalogue of our current exhibition. You may have seen additional reproductions in the October 12th issue of LIFE magazine.

Since this exhibition makes so complete a report of the murals, I thought you would be interested in having the material sent on to the Fogg Museum, where the students would have an opportunity to study the various phases of this work. Included are nine original paintings in tempera on gesso panel produced by the artists subsequently as miniature replicas of sections of the frescoes. The full scale cartoons are also impressive and the entire collection makes a splendid showing. You might be interested also in owning one of the panels. I should very much like to have you see the exhibition which continues until October 31st.

Mr. Abbott and Mr. Rich, who have both been here, invited the show and we decided to make a circuit of it in key cities and institutions.

I look forward to your visit.

Sincerely yours

EGHLa

October 15, 1942

Mrs. Maude Pollard Hull
111 East Franklin Street
Richmond, Virginia

Dear Mrs. Hull:

For some time I have been negotiating with a client regarding the portraits you offered to me, but thus far have been unsuccessful in getting any decision. Because the price was considerably above our figure, I was not in a position to purchase them directly and I am therefore returning the reproductions to you with my apologies for the delay.

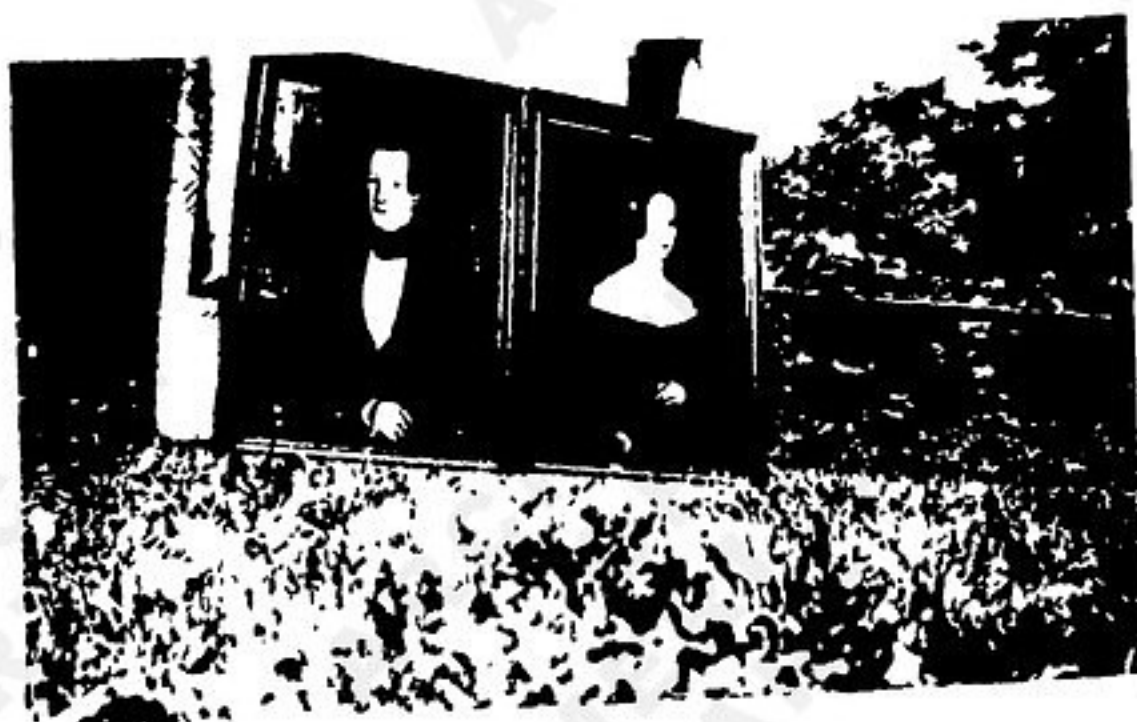
Perhaps when business picks up in New York, I can start negotiations with you again in connection with this material.

Sincerely yours

EGHla

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Mr. & Mrs. Muldoon
Date May 17 30

0203

Mr. Muldoon
Painted in town
Sold May 17 30

October 15, 1942

POC
POC
11/7/42
BR.

Mr. A. Alan Post
Department of Economics
American University
Washington, D. C.

Dear Mr. Post:

Thank you for your letter.

Jacob Lawrence is now included in our regular list of artists and we have an interesting group of his paintings available for sale. They are in gouache and average 21" x 29" in size and are consistently priced at \$50. If you wish, I can send you several photographs which we have recently taken.

The entire series of sixty panels in the Migration group, reproduced in FORTUNE has been sold; thirty of these belong to the Museum of Modern Art and the other thirty were purchased by the Phillips Memorial Gallery in Washington. They are being circulated at present throughout various museums in the country.

Please let me know whether you are planning to come to New York where you can see the actual pictures or whether you prefer to have me send you a few photographs.

Sincerely yours

EGHla

October 15, 1942

Dear Mrs. Rockefeller:

I was glad to hear from David Rosen who met you recently that you looked so well. Perhaps you can come in soon to see what the American artists are doing.

The world situation has affected the art world so adversely that we have reached a crucial point. We are trying to carry on since even the hardened army officers admit the great value of art in our current set-up. A number of the artists are in the service; others are working on posters and various propaganda pictures as their contribution. On the other hand, there are many who are not suited for this type of work, specifically, but are vitally important to American culture. They all feel that it would be a tragedy to close the gallery when it is most needed. Moreover, we know that this situation is not a permanent one, that there will be great activity in the art world as soon as the public regains its equilibrium.

Since you are making your contribution to contemporary art through the museum, I am approaching you regarding another plan. In order to keep the gallery going until I succeed in formulating a campaign I discussed with Mr. Barr, I must raise a minimum sum of \$5,000. This will take care of the immediate overhead and will permit me to help a few artists who are in desperate straits. Because it would be immoral for me to sacrifice their relatively small stock through various undignified channels, I am prepared to offer my own property from the Folk Art collection to raise this sum.

In the collection, there are some superb paintings and sculpture - many of which you have not seen - which I am prepared to sell at figures far below their value. A number of these magnificent examples are ideally suited for Williamsburg or for the Museum of Modern Art. I am sending you photographs of two unique weather-vanes, and two 18th century paintings as suggestions of unusual aesthetic and historical value. The others are of equal interest. Perhaps a small collection could be made up for the Rhode Island Museum, where such materials would be of enormous value.

It is most embarrassing for me to send you this pleading letter, but I know how strongly you feel about American art and artists, and what you have done toward their success. May I hear from you?

Sincerely yours

October 15, 1942

Mr. Hermon More, Curator
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mr. More:

Enclosed you will find cards for the five pictures which you selected. I also want to report that the Kuniyoshi landscape just completed, is here and may be seen at your convenience. However, on our list you had included his "With a Fur Jacket", a small figure painting never before shown. On the same list you had Jack Levine's "The Old and the New" which does not appear in your letter.

I also want to call your attention to both Levi and Karfiol who are working on new pictures which may be seen at their studio and that we have several other Stuart Davis paintings at the gallery as substitutions for the "Report from Rookport" shown at the museum last year.

I look forward to seeing you.

Sincerely yours

EGHla

A

ALBION COLLEGE

ALBION, MICHIGAN

October 16, 1942

Mrs. Edith Halpert,
Downtown Galleries,
New York City

Dear Mrs. Halpert:

How are your plans for the winter shaping up? I am still interested in showing with you if you have an opening and feel that my work would fill the bill. (Then, of course, if that doesn't work out there is always the possibility that you might change your mind, or that my work would change-- hence, I want to keep in touch with you, and would appreciate your considering my work every so often as a fresh batch pops up.)

Mrs. Le Clair and I are gradually becoming familiar with our new environment at Albion College, and enjoy it a great deal. We have painted most of the walls in our house, here, as well as several acres of canvas since we last saw you.

(I am trying to develop what I hope is a richer surface in *my work* by working partially with a very small palette knife, and contrasting this impaste with considerable glazing.)

In any event, we appreciated our interviews with you this summer, and I should like to hear from you as to your plans for the winter. You advised me to write early in the fall so that you would have had time to make a decision as to your policy this year.

Cordially,

Charles Le Clair
Charles Le Clair,
Head, Department of Art

10-16-42

Dear Mrs. Halpert:

I was pleased to receive your letter this afternoon & especially note the sale of Pippin's "Spring Flowers".

Pippin the early part of this week brought in his latest painting (it is still wet) called "John Brown being led to his hanging" This is the best picture Pippin has ever painted. It is the most ambitious composition he ever attempted, there are about 20 figures in it, and it came out very successful. I plan on bringing this painting & several others I have here over to your place this coming week.

Your note on the possibility of

I publishing something on Pippin's life sounds very interesting. It certainly should make a real human interest story.

I will mail you all the autobiographical material I have on Pippin. The note book Pippin wrote on his war experiences & which also contains illustrations by him certainly for good possibilities. I always felt this & felt confident that this material would be used. I also have some very fine photos of Pippin that you might want to use if anything develops with a certainty on the above.

I still have some of the finest pieces in my collection of

New Mexican Santos.

This includes the "RETABLOS" (paintings
on wooden panels), "Bultos" (wooden
sculptured pieces polychromed) there
are some of the earliest ever made
& in the finest condition ever dis-
covered) I also have two fine
wooden ~~sculpt~~ sculptured crucifixes,
& two "Nichos" old tin & glass
shrines with "Bultos" enclosed. I
still have the one of the wooden
doll whose arms & legs articulate.
This is one of the rarest pieces & you
will recall you especially liked.
Let me know what you have in
mind about these.

I saw your sister Sonia last
night & she looks very well.
If you come in to Phila. this week
and please get in touch with me.
On Sunday I am ~~going~~ going (over)

On a call I got to look at some early Penma. Slutch paintings. The place is about 90 miles from here up in the Slutch country. I hope the things I am going up to see merit the trip. I recently picked up a very unusual example of a "Mourning" picture of a Penma. Slutch name. — I got it in the country & it really is one of the most charming & primitive types I ever saw.

With kind regards &
hoping business is active for you

Sincerely yours,
Bob Carlen

October 16, 1942

Mr. Edsel Ford
1100 Lake Shore Drive
Grosse Pointe, Michigan

Dear Mr. Ford:

Knowing how vitally busy you are with far more important matters, I hesitated to write, but knowing, too, your sympathy for the American artist and his function even at this time, I plucked up enough courage to do so.

The world situation has affected the art world so adversely that we have reached a crucial point. We are trying to carry on since even the hardened army officers admit the great value of art in our current set-up, organizing studios and exhibition rooms in army camps. A number of our artists are in the service; others are making posters and propaganda pictures as their contribution. There are, on the other hand, artists who haven't the sales psychology needed for such work, but are equally important in their contribution of easel pictures which must survive. The artists feel that it would be a tragedy to close the gallery when it is most needed. Moreover, we know that this situation is not a permanent one, that there will be great activity in the art world as soon as the public regains its equilibrium.

Since artists do not use priority materials, nor is there any danger of the demand exceeding the supply, any art purchases must be met with approbation. The artists will be happy to invest in war bonds, in addition to their other contributions to the war effort. The enclosed list includes the names of painters and sculptors who have superb examples available and are ready to reduce their prices in order to carry on. Furthermore, I am prepared to make great sacrifices on any American Folk art objects or paintings by William Harnett, scarce though they are. Won't you please consider a purchase at this time, either for your own collection or for your offices, dining rooms and public rooms in the factory. The latter will set a precedent for industrial organizations which can list such works of art as decorations or as morale builders for their workers.

May I hear from you?

Sincerely yours,

WORCESTER ART MUSEUM
WORCESTER, MASSACHUSETTS, U.S.A.

October 20, 1942

Mrs. Edith Halpert, Director
The Downtown Gallery, Inc.
43 East 51 Street
New York, New York

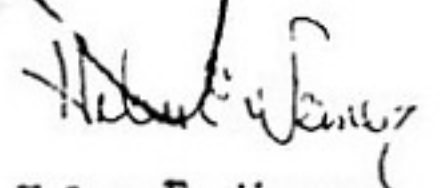
My dear Mrs. Halpert:

In accord with directions from Mr. Sawyer
we are returning to you the following painting -

Shipton, New Jersey by Julian Levi

This is going forward tomorrow, Oct. 21st, by Railway Express,
charges prepaid, with a valuation of \$500.00 on the shipment.
Please sign and return the enclosed receipt upon the safe arrival
of the painting.

Very truly yours,


Helen E. Verner
Registrar

THE DETROIT INSTITUTE OF ARTS
OF THE CITY OF DETROIT

Arts Commission

EDSEL B. FORD, *President*
ALBERT KAHN
ROBERT H. TANNAHILL
EDGAR B. WHITCOMB
Commissioners

W. R. VALENTINER

Director

EDGAR P. RICHARDSON

Assistant Director

CLYDE H. BURROUGHS

Secretary

October 21, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51 Street
New York City

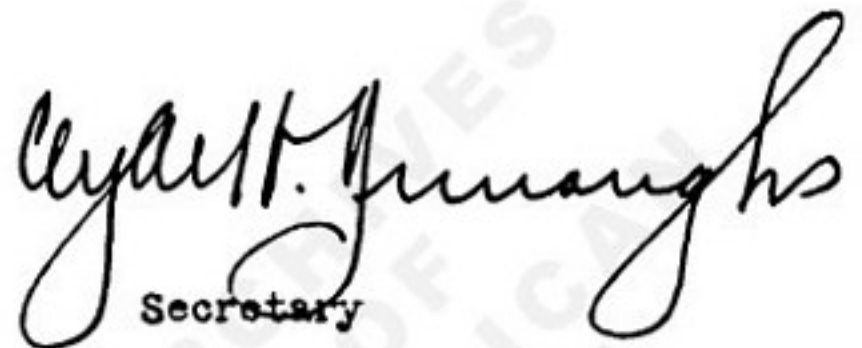
Dear Mrs. Halpert:

I have your letter of October 15 and I do expect to be in New York some time after the middle of November and will be glad to look again at the work of your protegee, Raymond Breinin.

We would not be able to have a show of his work at the Art Institute during the coming season as our plans are already made.

With best regards, I am

Cordially yours,


Secretary

chb:ers

October 21, 1942

Mr. Henri Marceau, Assistant Director
Philadelphia Museum of Art
Parkway and Spring Garden Street
Philadelphia, Pennsylvania

Dear Mr. Marceau:

For some time I have been working on an exhibition plan which will include the popular arts of the Latin American countries dated in the 18th and 19th centuries.

In talking with Dr. Spinden yesterday, I learned that the Philadelphia Museum has a number of fine examples of this material, including the St. Lunbarna Virgin, which was in the Brooklyn Museum photographic record.

Is it possible to make arrangements for me to see these pictures? Are they on view? I am planning to be in Philadelphia next Sunday, October 25th, and it would be swell if I could include this mission at the same time. If the objects are not on view, I can arrange to stay over until Monday morning for that purpose.

I shall phone you Friday morning to ascertain which would be convenient for you. Thanks for your courtesy.

Sincerely yours

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

22 October 1942

Miss Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York N Y

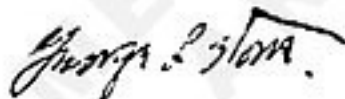
Dear Miss Halpert:

Mr Sachs has asked me to acknowledge your letter of October 15 about the exhibition of paintings, cartoons, and photographs of the St Louis post office murals by Mitchell Siporin and Edward Millman.

We have inquired as to the possibility of holding such an exhibition here and joining with others in the opportunity which you suggested. Because of restrictions in labor owing to present conditions, we have had to keep our temporary exhibitions scheduled a long way ahead and to keep them small. I am afraid that this prevents us from participating as one of the institutions to show these works, for our schedule now is filled for the academic year.

The announcement of it in your gallery has been brought to the attention of the members of the department and of the Museum staff, and we are most grateful to you for writing about it.

Sincerely yours,



George L. Stout

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
TELEPHONE POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

October 22, 1942.

Mrs. Edith G. Halpert
Downtown Gallery
43 East 51 Street
New York City.

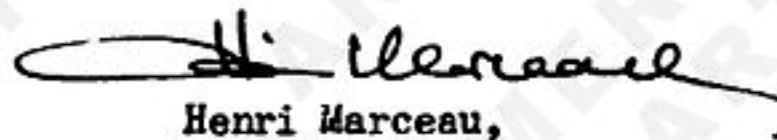
Dear Mrs. Halpert:

This is to acknowledge receipt of your letter
of October 21st.

The pictures which Dr. Spinden is referring to are doubtless those of the Lamborn Collection which consists chiefly of Mexican 18th and 19th century paintings, some of which are quite interesting. The Collection is not on view but it happens that a number of the representative examples may be seen if you can manage to stay over on Monday the 26th. I shall not be in town on that day but if you will come to my office Miss Sweeny will be glad to show them to you. The balance of the Collection cannot, unfortunately, be seen at the present time as we are constructing a new picture storage and they are stacked and not easily accessible. I shall ask Miss Sweeny to show you a catalogue of the Lamborn Collection which you can consult here but which has long since been out of print.

With kindest regards,

Sincerely yours,


Henri Marceau,
Assistant Director.

hm.bs

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WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · Director

HERMON MORE · Curator

ALICE M. SHARKEY · Executive Secretary

LLOYD GOODRICH · Research Curator

October 22, 1942

Nov 24 to Jan 6

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Mr. More has asked me to send you the enclosed entry blanks for the works selected for our Annual Exhibition of Contemporary American Art. Will you be kind enough to fill them in and return them to the Museum at once.

Jack Levine	"The Old and the New"	Oil
Stuart Davis	"New York Waterfront"	"
Yasuo Kuniyoshi	"In a Fur Coat"	"
E.D. Lewandoski	"Red Tanks"	"
William Zorach	"Horse"	Sculpture

Appreciating your cooperation in the matter,

Sincerely yours,

Alice M. Sharkey

Alice M. Sharkey
Executive Secretary

AMS:MD
Encs.

*May we have photographs of these
works for publicit purposes, if they are
available?*

Alice

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WHITNEY MUSEUM OF AMERICAN ART

G E R T R U D E V. W H I T N E Y, F O U N D E R

TEN WEST EIGHTH



STREET · NEW YORK

JULIANA FORCE · *Director*

HERMON MORE · *Curator*

ALICE M. SHARKEY · *Executive Secretary*

LLOYD GOODRICH · *Research Curator*

1942-43 ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN ART
Sculpture, Paintings, Watercolors, Drawings and Prints

Exhibition Dates: November 24, 1942 - January 6, 1943

Instructions to Exhibitors

Please fill in carefully form() attached hereto and return at once to Whitney Museum of American Art, 10 West 8th Street, New York City, first detaching the small label which should be securely fastened to upper left hand corner of work to be exhibited.

All works will be insured for 1/3 of the Sales Price while in transit and in the Museum Building.

No work may be withdrawn until the close of the exhibition.

All transportation on collection and return of exhibits and insurance charges will be borne by the Museum. Works from out of town may be sent express collect and should reach the Museum not later than Thursday, November 12th. Do not insure for more than the \$50.00 allowed free of charge by the express companies.

Paintings, watercolors and drawings in Manhattan, Brooklyn and the Bronx will be collected by truckman on Monday and Tuesday, November 9th and 10th.

Sculpture in above localities will be collected on Wednesday, Thursday and Friday, November 11th, 12th and 13th.

Prints and Drawings may be mailed and must reach the Museum by Thursday, November 12th.

Prints should be sent unframed, mounted in mats in white or slightly off-white tone, in sizes 14½" x 19½" or 19" x 24". They will be shown under glass which will be supplied by the Museum.

Watercolors should be sent framed under glass.

Drawings may be sent framed under glass or in mats of sizes listed above.

Photographs of works exhibited are required for publicity purposes. You are urged to send to the Museum at once two glossy prints of work selected for the exhibition.

From to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 24, 1942

Mr. T. W. Durant
Waldorf Astoria Hotel
Park Avenue at 50th Street
New York, N. Y.

Dear Mr. Durant:

As I did not want to miss your visit, I am sending you this note to advise you that I shall not be in on Monday until in the latter part of the afternoon.

I look forward to seeing you then or on Tuesday. There are several other pictures which were tucked away and which I think you will enjoy seeing.

Sincerely yours

EGHla

375. - Tuesday
750. - Thursday
150. - L.I. / Girl
85 Peach
90

October 24, 1942

Mr. Nelson Rockefeller
Room 5872 - Department of Commerce
Washington, D. C.

Dear Mr. Rockefeller:

You may recall our correspondence regarding the framing of the Bennett watercolors you own. At the time, you considered the prices quoted on the frames too high, and I let the matter drop as I could obtain no better price in New York. The situation at present is no better, but I am willing to take a chance on the original figures - if you are prepared to have the work done now.

Because it is now becoming questionable whether the gallery can exist very much longer with virtually no sales, I am eager to give Rainey Bennett the benefit of this psychological moment of Latin American interest and we have decided to open the exhibition on November 2nd. Unfortunately we are not in a position to assume the framing expense as well as all the others, and I hope that you will consider framing at least twenty of your pictures for the exhibition. The Museum can no doubt take care of the others when they are toured throughout the country.

Can you also advise me how the pictures are to be credited. Naturally, we shall respect your wishes in connection with the use of your name - which, as you know - would help no end in the publicity.

Forgive me for bothering you with such matters at this time, but I have no way of getting the desired information otherwise. Could you be good enough to wire your reply. I shall be most grateful.

Congratulations on your extraordinary work. My very best regards.

Sincerely yours,

P.S. My letter of April 4th, gives the following figures submitted by the framer:

30x36	16.60	24x28	14.50
26x33	5.05	18x20	2.40

October 26, 1942

Mr. Robert Smith
Library of Congress
Washington, D. C.

Dear Mr. Smith:

I am writing to you at the suggestion of Anita Brenner, who was nice enough to assist me with an exhibition I am planning for December.

In this exhibition I am planning to combine the popular arts of the Americas, concentrating on the 18th and 19th century material. In our American Folk Art collection, we have an extraordinary assortment of portraits, religious paintings, tavern signs, Pennsylvania German chalkware, wood carvings, etc. Some of these I shall borrow from the John D. Rockefeller, Jr., collection in Williamsburg, Virginia -- a collection we helped to assemble.

To compliment these objects, I am eager to obtain Latin American pictures and sculpture of similar types, including Buscada, Retablos, Milagros, Santos, Bultos, Pulquerria, Votive and Miracle paintings. While Miss Brenner has a number of the miracle paintings, and there are several portraits available, together with a number of santos and bultos. The collection seems to concentrate on Mexican material, whereas, I should like to include a broader scope in the Latin American category, particularly in the field of folk portraits.

In the photographic collection you are assembling for your new records, have you found any such material owned by persons or institutions in the United States? If so, would you be good enough to furnish such information? If this requires too much work at your end, I shall be glad to come to Washington to go over the material directly.

I shall be most grateful to you for any assistance in this connection.

Sincerely yours

EGHla

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October 26, 1942

Mr. Robert Tyler Davis, Director
Portland Art Museum
West Park and Madison
Portland, Oregon

Dear Mr. Davis:

I wondered whether you had received the photograph of the Jack Levine painting which I sent you some time ago. I am very eager to get your reaction to this. The Whitney Museum is borrowing it for its exhibition in November, but we may still have time to send it to you on approval if you are interested.

At your request I am enclosing a bill for the Carl Walters plate which you selected. Naturally I am very much disappointed that you did not retain the "Dog Biting Flea" at the reduced price which we submitted.

Will you be good enough to return the Walters material to us, as we have a good many requests for exhibitions and may sell something if we have it on hand.

My best regards.

Sincerely yours

EGHLa

CHARGE TO THE ACCOUNT OF

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE	
DOMESTIC	FOREIGN
FULL RATE	FULL RATE
DAY LETTER	CDE RATE
NIGHT LETTER	URGENT
SERIAL	DEFERRED
RESERVATION	NIGHT LETTER
TOUR-RATE	SHIP RADIO



CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
CHECK	
TIME FILED	STANDARD TIME

Form 3-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

October 26, 1942

Miss Mary Best
Assistant to the Director
Smith College Museum of Art
Northampton, Massachusetts

CHICAGO INSTITUTE REQUEST SIPORIN-MILLMAN EXHIBITION DECEMBER
THIRD WHICH SEEMS IMPOSSIBLE. PLEASE ADVISE YOUR CLOSING DATE
SO THAT I MAY NOTIFY MR. RICH ACCORDINGLY.

EDITH G. HALPERT

October 27, 1942

Mr. S. J. Perelman
14 Washington Square North
New York, N. Y.

Dear Mr. Perelman:

The Pipoin material has just arrived and one of the autobiographies has illustrations which are most fascinating, to say nothing of the manuscript itself. In addition, it occurred to me that his war pictures, most of which have been sold, would make excellent illustrations, in the event that you find the material of interest to you. I don't see how you could resist it.

When you come in at your leisure to go over the papers. I look forward to seeing you.

Are you enjoying your superb still life?

Sincerely yours

EGHla

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THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

November 2, 1942

Miss Edith G. Halpert
Director
The Downtown Gallery
43 East 51 Street
New York City

Dear Miss Halpert:

I was glad to learn from your letter of October 26 that you are organizing an exhibition of American Folk Art. Mr. Laurence Roberts of the Brooklyn Museum whom I saw on Friday told me that you were already in touch with him and would have access to his collection which is, I think, the largest in the field of Latin American Folk Art. We have in the files of the Archive of Hispanic Culture a good many notices of other private and public holdings in this field throughout the country. I think that you would be especially interested in the new collection of 18th century Ecuadorian folk art which has just been received by the Pan American Union. I regret that I can not send you a list of all the information because our small staff is too busy at the moment, but since you indicate in your letter that you would come to Washington to see the Archive, I assure you that all our information will be completely at your disposal.

Sincerely yours,



Robert C. Smith
Assistant Director

RCS:hmb

November 2, 1942

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Mr. Henri Marceau, Assistant Director
Philadelphia Museum of Art
Market and Spring Garden Street
Philadelphia, Pennsylvania

Dear Mr. Marceau:

It is very good of you to have part of the Lamborn collection unpacked for me. Your secretary also showed me a catalogue and photographs of the entire collection.

Would it be possible for me to borrow the following paintings:

- | | | |
|-----|----------|--|
| #39 | (03-929) | Two Children - 18th Century |
| 33 | (03-936) | Expulsion from Paradise |
| 59 | (03-874) | Old Portrait of Mexican Lady in
Costume of period. |
| 72 | (03-272) | Female Head with Dove by Caro |
| -- | ----- | Sta Limbania Virgin by Miguel de
Merreza Augustus, 1735 |

Since I don't suppose these paintings are considered very valuable, I am hoping the war policy will not affect the five pictures. We shall of course have them insured and will take excellent care of them. The exhibition will open at this gallery December 15th and will continue through the first week in January. We are borrowing a number of works from various museums and private collections.

I do hope you will permit me to have these pictures, as I am very eager to make an impressive showing of the Mexican and South American material.

Sincerely yours

EGHla

November 2, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
1600 Twenty-first Street
Washington, D. C.

Dear Mr. Phillips:

You may recall that Siporin and Hillman were included in the first U.P.A. exhibition held at your gallery. Both these boys have made tremendous strides during the ensuing years and have recently completed the now famous St. Louis mural reproduced in the October 12th issue of LIFE Magazine.

An exhibition of nine replica panels, with photographic reproductions of the murals and several original cartoons in full color, was held at this gallery and is closing today. It has received the most enthusiastic reception and has been invited to a number of museums. We are shipping the collection to the Smith College Museum and it will be forwarded to Chicago in December at the invitation of Mr. Rich, who wrote an appreciation which appeared in the Art Digest October 10th.

Because this material has historical interest, as well as aesthetic quality, and because you were among the first to recognize the potentialities of these two painters, it occurred to me that you might like to have the exhibition at the Phillips Memorial Gallery. It requires only one room and is very simple to present. I am enclosing a catalogue and I am sending you a copy of LIFE Magazine which has a series of color reproductions on pages 70 to 75. Won't you please let me know if you are interested and if so, what dates after the first of January would be suitable for you.

I do hope that you will come in to see the Rainey Abbott exhibition and the many new paintings we have by the artists association with the gallery. I am also eager to show you a new Pinchin of "John Brown Going to His Execution". This has just arrived and is a particularly brilliant work. I look forward to your visit.

Sincerely yours

EGHla

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THE DENVER ART MUSEUM

City and County Building

Denver, Colorado

November 4, 1942

Mrs. Edith Gregor Halpert,
Director, The Downtown Gallery,
43 East 51st Street,
New York, New York.

Dear Mrs. Halpert,

Through some oversight apparently Hayes Storage has failed to deliver the Sheeler and Kuniyoshi to you. They were shipped from Denver on September 4 and should have been in your hands a long time ago. I am writing the Hayes people to this effect.

I regret exceedingly any inconvenience that this delay may have caused you.

Sincerely yours,



Fred S. Bartlett
Curator of Fine Arts

FSB/RB

November 4, 1942

Mr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Wheeler:

In your catalogue of "20 Centuries of Mexican Art" I found your name listed as one of the lenders and I am curious to know which of the material belonged to you.

For some time I have been working on an exhibition of Inter-American Folk Art and have been trying to assemble paintings and sculpture from various parts of Latin America -- including the crafts -- and am concentrating entirely on the 15th and 19th centuries. This has proven a formidable task since it is so difficult to get anything from Latin America, and I have thus been combing United States collections. The items of interest to me particularly in your catalogue were the following:

#59	Calligraphic Horse
64	St. Sebastian - Marble
1	Toys
1	Lacquer
92-93	Toys
94-95	Chess
100-101	Retables

Would you please let me know whether any of these are from your collection and what or you would be willing to lend them. Also, if you can give me any steers, I shall be most grateful to you.

Sincerely yours

EGH1a

November 4, 1942

Mr. G. Putler Sherwell
419 East 57th Street
New York, N. Y.

Dear Mr. Sherwell:

In discussing plans for an exhibition we are arranging at this gallery for the latter part of December, Dr. Spinder of the Brooklyn Museum suggested that I communicate with you.

This exhibition of Inter-American Folk Art will comprise 18th and 19th century paintings and sculpture, produced in the Latin Americas and the United States by the so called popular artists. It will be a part of our American Folk Art collection which has been shown considerably and has been acquired by major museums and collectors in this country. We are choosing from this material a limited number of items which show characteristic similarity to the Latin American material and I am most eager to obtain from you several which I have seen reproductions at the Brooklyn Museum. Among them are:

Figure of Adam and Eve	5	Chile
San Cristofora and Child		
Unidentified Figure		Chile
San Antonio and Child		Argentina
Painting on Tortoise Shell		Colombia
Adam and Eve		Chile
Flight into Egypt-wood relief		Colombia

Of course you must have many more items of equal importance which are not recorded at the Brooklyn Museum.

As I think an exhibition of this type is not only timely but will demonstrate another link in the Inter-American relations. I hope that you will be good enough to cooperate with me. A number of museums and private collectors are lending us material, which of course will be insured and taken care of excellently. May I hear from you?

Sincerely yours

EGHla

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November 5, 1942

Mrs. George S. Kaufman
14 East 94th Street
New York, N. Y.

Dear Mrs. Kaufman:

Since you expressed an interest in the work of Rainey Bernett, I think you will enjoy the current exhibition of water colors he painted in South America. The exhibition will give you an opportunity to study the full quality of his work. Don't miss it!

Sincerely yours

EGHla

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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

November 5, 1942.

Dear Mrs. Halpert:

Nearly all the objects in our Exhibition of Twenty Centuries of Mexican Art were lent to us by the Mexican Government. The great painting of the Calligraphic Horse, St. Sebastian, and the Retablos are all from Mexican museums. A good deal of the Folk Art, however, was the property of Nelson Rockefeller, but he has put this all in storage in large cases and it would be extremely difficult to remove it at this time.

The greatest authority on Mexican art in this country is Mr. René d'Harnoncourt, whose address is:

Mr. René d'Harnoncourt, General Manager
Indian Arts and Crafts Board
4146 New Dep't. of the Interior Building
Washington, D. C.

He has a number of very fine works in his own collection.

The Museum of Modern Art has a few Retablos and a number of paintings ~~from~~ twentieth century Mexican artists, as you know. I own several paintings by Guillermo Meza and a number of prints.

Anita Brenner doubtless has good things and I should certainly seek her advice.

With best wishes, I am

Very yours
Monroe Wheeler

Mrs. Edith G. Halpert, Director
The Downtown Gallery
43 East 51 St.
New York, N. Y.

MW:lf

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MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART

PARKWAY AT 26TH STREET

TELEPHONE POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

November 5, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

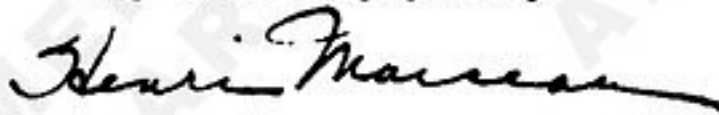
This is to acknowledge your letter of November 2nd in reference to your proposed exhibition of Mexican and South American works.

Mr. Kimball and I both favor the idea of recommending the loan of all of the pictures on your list with the exception of the Herrera Augustus, which is not in terribly good condition and which preferably should not be sent around at this time.

Our next Committee meeting will be held on November 23rd and action will be taken on your request at that time. I shall of course be glad to let you know immediately the results of the meeting. In the meantime I believe you can count on having the pictures as I have every confidence our recommendation will be accepted.

With kindest regards,

Very sincerely yours,



HENRI MARCEAU,
Assistant Director.

HM.GT

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PORTLAND ART MUSEUM

WEST PARK AND MADISON

PORTLAND, OREGON

ROBERT TYLER DAVIS, DIRECTOR

November 5th, 1942.

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Mrs. Edith Gregory Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

Yes, I did have the photograph of the Jack Levine, and it was very thoughtful of you to send it. The moment when it arrived we had another purchase pending which would wipe out our acquisition fund for the moment. I was waiting to see what happened before I proposed anything further. However, we did buy two Peruvian tapestries, and there is no possibility of buying any painting now.

I hope that the Carl Walters material has arrived by now and in good condition. We were very glad to have it along with the other ceramics. I am also disappointed that we haven't a more important piece to represent Carl Walters in our collection.

With very best wishes,

Sincerely yours,

Robert Tyler Davis

Robert Tyler Davis,
Director

RTD/EL

November 5, 1942

Dr. George C. Vaillant, Director
University Museum
Thirty third and Spruce Streets
Philadelphia, Pennsylvania

Dear Dr. Vaillant:

In assembling material for an exhibition I am planning at this gallery, I have come across some information to the effect that in your collection there are several examples of either 18th or 19th century Peruvian Folk Art. The exhibition I am planning comprises popular art of the 18th and 19th centuries in the North and Latin Americas. You may know of our American Folk Art collection and may have seen Mrs. Rockefeller's Williamsburg collection of this material, much of which we assembled for her.

When I visited the University Museum on several occasions, I did not see anything of the Latin Americas as late as the dates I specified, but it occurred to me that you might have some of these tucked away. If so, will you be good enough to let me know, advising me also whether any of it would be available for exhibition at this gallery from December to January 2nd. Several museums and private collectors are lending us pictures and sculpture.

Sinc rely yours

EGHla

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G. BUTLER SHERWELL
55 BROAD STREET
NEW YORK

November 6, 1942.

Miss Edith G. Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

This will acknowledge receipt of your letter of
November 4th.

It will be a pleasure to cooperate with you in the
exhibition of Inter-American Folk Art which you are arranging
for the latter part of December. However, I do not know what
is meant by Inter-American folk art and I do not know whether any
of the pieces of my collection may be considered as falling within
that category. Furthermore, I doubt whether my best pieces were
exhibited at the Brooklyn Museum. I think I have some pieces of
far greater merit than those which were exhibited at the Museum.

Since you say that you are choosing for your exhibition
a limited number of items which show certain characteristics not
mentioned in your letter, I believe the thing to do is to have
you or one of your representatives see the collection personally
some evening next week. If you will be good enough to let me
know whether this meets with your approval, I shall be glad to make
arrangements to be there.

Yours very truly,


G. Butler Sherwell

November 6, 1942

Mrs. Juliana B. Force
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

Since you are planning a Chicago exhibition, I thought you would be interested in seeing the one-man show of water colors by Rainey Bennett who spent some months in South American painting impressions of Argentina, Bolivia, Brazil, Ecuador and Peru.

I hope you will come in to see this delightful group of water colors.

Sincerely yours

HGHLA

November 7, 1942

Mr. Walter Arensberg
7065 Hillside Avenue
Hollywood, California

Dear Mr. Arensberg:

During my very pleasant visit with you I recall seeing several retablos in your collection.

During the month of December we are planning an exhibition of Inter-American Folk art, concentrating entirely on the 18th and 19th centuries. I am eager to obtain some of the miracle paintings, portraits, carvings and toys within the date category, from Mexico, Peru, Chile, Ecuador and other Latin American countries. I shall be most grateful for the loan of the two retablos I saw and for any other material that you may have of similar nature.

Won't you please let me know whether you will consider making this loan. We are borrowing from a number of museums and private collectors.

My very best regards to you and Mrs. Arensberg.

Sincerely yours

EGHla

November 7, 1942

Mrs. Robert Gashwell Murphy
311 East 72 Street
New York, N. Y.

Dear Mrs. Murphy:

In discussing plans for an exhibition we are arranging at this gallery for the latter part of December, Dr. Spinden of the Brooklyn Museum suggested that I communicate with you.

This exhibition of Inter-American Folk Art will comprise 18th and 19th centuries paintings and sculpture, produced in the Latin Americas and the United States by the so called popular artists. You may know of our American Folk Art collection, which has been shown considerably and has been acquired by major museums and collectors in this country. We are choosing from this material a limited number of items which show characteristics similar to the Latin American material and I am most eager to obtain from you several which I have seen reproduced in the Brooklyn Museum catalogue. Among them are

Church carvings, Quito Ecuador
Two pottery figures of horses, Peru

Of course you may have many more items of equal quality and interest which are not recorded at the Brooklyn Museum.

As I think an exhibition of this type is not only timely, but will demonstrate another link in the Inter-American relations, I hope that you will be good enough to cooperate with me. A number of museums and private collectors are lending us material which of course will be insured and taken care of excellently. May I hear from you.

Sincerely yours

EGH:la

November 9, 1942

Mrs. Marquis James
Pleasantville
New York

Dear Mrs. James:

In view of your interest in American art, it occurred to me to call your attention to our current exhibition of watercolors by Rainey Bennett. There is a superb variety in subject matter, painted with amazing mastery of the medium. I am sure that you will enjoy the exhibition and I look forward to your visit.

Sincerely yours

EGHla

311 East 72 St.

New York City.

November 9 1942.

My Dear Miss Halpert:

It will give me great pleasure to lend you some of my South American things for your interesting exhibit. Can you come here this week to talk the matter over, seeing the things that are here?

Some of the things are in the country. We have really stopped going out there but are talking of one more trip next Saturday.

It is a privilege to help!

What of Wednesday or Thursday at five?

Sincerely yours,

Grace E. Bantow Murphy -
(Mrs. Robert C.)

Rh. 4-4148
11/10/42

Bu-8-0584



Office of the President

Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

November 10, 1942

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51 Street
New York, New York

Dear Mrs. Halpert:

Mrs. Chorley and I are both interested in the work of Rainey Bennett. Unfortunately, we are spending the month of November in Williamsburg, so I am afraid we will not be able to get in to see the exhibition--if it is still on--until we return to New York the week of December 7. We shall certainly make it a point to get in then if the exhibition is still on.

My kindest regards and with every good wish,

I am

Sincerely yours,


Kenneth Chorley

November 10, 1942

Mr. Robert H. Tannahill
Detroit Institute of Arts
Detroit, Michigan

Dear Mr. Tannahill:

It has been a long time since I have had the pleasure of seeing you and I hope that you are planning to be in New York in the near future. We have a superb group of new paintings and sculpture by the various artists associated with this gallery. We have added several names since you last called -- Karl Zerbe, Horace Pippin, Stuart Davis and Jacob Lawrence. All of these have extremely interesting material and I am eager to show them off to you.

I look forward to seeing you.

Sincerely yours

EGH1a

November 10, 1942

Mr. Monroe Wheeler
The Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Wheeler:

Many thanks for your letter of November 5th,
and for the suggestions you offered. They
are most helpful.

Incidentally, I have already borrowed a number
of retables from Anita Premier and have succeeded
in getting quite a bit of material from several
museums.

I shall communicate with Mr. Rene d'Honnocourt
in the near future.

Sincerely yours

GHla

November 10, 1942

Mr. Fred Papsdorf
12783 Jane Avenue
Detroit, Michigan

Dear Mr. Papsdorf:

Much as I should like to see your work, the situation in the art world is such that it seems foolish to involve any artist in even the slightest expense.

Naturally I hope that there will be an improvement, in which case I shall communicate with you.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 10, 1942

Mr. Edward B. Rowan
Section of Fine Arts
Works Progress Administration
1734 New York Avenue, N. W.
Washington, D. C.

Dear Mr. Rowan:

I am very sorry that you did not see the Siporin-
Willman exhibition which was received -- as you
may have noticed -- with great enthusiasm.

In the event that you require some extra copies
of our catalogue for your files, I am sending
you six copies under separate cover. Thank you
for your many courtesies.

Sincerely yours

EGHla

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

FORTUNE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK

EDITORIAL OFFICES

November 11, 1942

Mrs. Edith Helbert
The Downtown Gallery
43 West 51st Street
New York, N.Y.

Dear Mrs. Helbert:

The Dallas Museum of Fine Arts has invited FORTUNE, together with LIFE and TIME, to arrange a temporary exhibition of paintings commissioned for these publications. FORTUNE has been allotted twenty-four of the total of sixty. Among this limited number we are particularly anxious to include two of Mr. Sheeler's from the Tower Portfolio, December, 1940, either Page 75 or 79, and Page 81.

The matter of shipping, of course, will be handled by the Post Office. It is a delicate matter and will be fully insured during the period of transit and exhibition. Could you tell us if you still have the pictures, or have they been loaned, as well as the dimensions for possible catalogue information? We save time by enclosing self-addressed envelope. A notation on the bottom of this letter could give us the necessary information. If you have the pictures yourself, we will write you again with exact shipping instructions. Thank you in advance for your trouble.

Sincerely yours,

Elizabeth Craft (Miss)
Art Department

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JOHN RAMSAY
809 LINCOLN WAY, EAST
MASSILLON, OHIO

November 11th, 1942

Dear Mrs. Halpert:-

I have not heard from you about the two black-and-white primitives I wrote you of- the eagle pen-drawing and the odd bird picture. But have been so busy moving that I haven't had time to do anything about them.

Now I have a fractur piece you may like. This is $7\frac{1}{2} \times 6\frac{1}{2}$, a heart motif, two hex stars and two birds in trees, inscribed to Carerina Crowe, and dated February 8th, 1818. It isn't especially fine, but is undoubtedly a valentine, as I can translate a coy "I can't tell my name" and "that thy heart be true", and I have been told that the Pennsylvania Dutch never made valentines. Certainly they are rare, and all the decorated out-puts I have seen translated contained only moral precepts, with no bearing on Valentine day. I have priced this at \$7.50.

Sincerely yours,

John Ramsay

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November 12, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. James L. Cogar, Curator
Colonial Williamsburg Incorporated
Williamsburg, Virginia

Dear Mr. Cogar:

For the latter part of December and early January we are planning a very important exhibition of Inter-American Folk Art, including paintings and sculpture of the 18th and 19th centuries, produced by the popular artists of the United States as well as the various Latin American countries.

We have arranged for numerous loans from Philadelphia, Brooklyn and other museums, distinguished private collectors which have examples of Latin American art. For our native material we are using pictures and sculpture from our own American Folk art collection, but are very eager to include several key examples owned by Colonial Williamsburg. Among these are

Catalogue #1	Boy with Finch
2	Girl in Green
42-46	The Good Samaritan
99	Joseph and His Brothern
104	Moses in the Bulrushes
184	The Crowning of Mary
185	The Last Supper

Of course we shall take excellent care of this material if you agree to lend it to us and it will be in excellent company.

We consider an exhibition of this type not only timely, but valuable in demonstrating another link in the Inter-American relation. I do hope that you will be good enough to cooperate with us.

Sincerely yours

EGH1a

November 12, 1942

Mr. O'Donnell Iselin
104 East 71 Street
New York, N. Y.

Dear Mr. Iselin:

Our current exhibition of SOUTH AMERICAN water colors by Rainey Bennet is so fascinating in content that I am very eager to have you see it. Furthermore, a visit from you is always a great pleasure.

Sincerely yours

EGH1a

November 12, 1942

Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Barr:

In view of the fact that you were so very much interested in the new series of gouaches by Jacob Lawrence, I am enclosing his descriptive material on "The Life of John Brown".

Sincerely yours

EOH1a

November 12, 1942

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Thomas Watson
International Business Machine Corp.
590 Madison Avenue
New York, N. Y.

Dear Mr. Watson:

The exhibitio n of SOUTH AMERICAN water colors by Rainey Bennett now current at this gallery should be of special interest to you and I am therefore sending you this personal note as a reminder.

Won't you come in to see this exhibition. It would be so nice to see you again.

Sincerely yours

EGHla

November 13, 1942

Miss Elsieanna Graff
Art Department
FORTUNE MAGAZINE
14 West 49th Street
New York, N. Y.

Dear Miss Graff:

Unfortunately the only Sheeler paintings available for your exhibition are "Steam Turbine", size: 18 x 22 and "Primitive Power" Tempera, size: 7" x 5½". "Suspended Power" is included in the Metropolitan Museum exhibition for which the pictures are being delivered tomorrow. "Rolling Power" belongs to the Smith College Museum. For your information "Conversation" is in the collection of Mrs. John P. Marquand, and the "Yankee Clipper" in the Rhode Island Museum of Art.

The pictures we have on hand may be picked up by your packer at your convenience, but we should like to be given a days notice.

Sincerely yours

EGH1a

November 13, 1942

Mrs. David M. Levy
300 Park Avenue
New York, N. Y.

Dear Mrs. Levy:

Since you showed such great interest in the work of Jacob Lawrence, I feel that you should have the opportunity of seeing the new group of paintings he has produced under the title of "The Life of John Brown". There are twenty-two superb examples in this series and it will be a great pleasure to show these to you.

Sincerely yours

EGH1a

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helena rubinstein

5 fifth avenue, new york

Eda 5-7100
5-7100
November 13, 1942

Miss Edith Halpert
The Downtown Gallery
43 East 51st Street
New York, N Y

Dear Miss Halpert:

Madame Rubinstein would appreciate your seeing Mr. L. Medgyes, her art director, at 16 East 55th Street, on Tuesday, November 17th at 10 A M, with reference to your recent letter to her.

Sincerely yours,

Shirley L. Leffler

Shirley L. Leffler
Secretary to Madame Rubinstein

María Domínguez

de Gir. 1^a de 1921
de Santa Cruz

Bonifacio

St. George

Gir. 1^a de 1921

November 13, 1942

Mr. G. Butler Sherwell
419 East 57th Street
New York, N. Y.

- 5 5.0570

Dear Mr. Sherwell:

Thank you for your kind letter. I must apologize for having delayed my reply, but I have been out of town in search for some more material and have just returned.

I shall be delighted to call at your residence any afternoon convenient to you. You suggested next week which would fit in ideally with my plans. It will be a great pleasure to meet you and to see your collection.

Sincerely yours

EGH1a

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INTERNATIONAL BUSINESS MACHINES CORPORATION
390 MADISON AVENUE
NEW YORK

OFFICE OF
THE PRESIDENT

November 13, 1942

Miss Edith Gregor Halpert, Director
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Miss Halpert:

Before leaving the city, Mr. Watson asked me to thank you for your letter of November 12th, and to advise you that since he will be away for some time, he will be unable to visit the exhibition at the Gallery.

Yours very truly,


Secretary to Mr. Thomas J. Watson

BBWatson:HW

STANDARD TIME INDICATED
RECEIVED AT
3 EAST 55th STREET
NEW YORK CITY, N. Y.
PL. 3-2285
EL. 5-8727
TELEPHONE YOUR TELEGRAMS TO POSTAL TELEGRAPH



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Form 16

N.LONG RXGA113 TWS AID 3 MINS=TD PITTSBURGH PENNA 14 1014A
EDITH GREGOR HALPERT, DOWNTOWN GALLERY=
43 EAST 51TH ST NEWYORK NY=

FINE ARTS COMMITTEE AT MEETING YESTERDAY AFTERNOON ¹⁴ ^{AM} ¹¹ ¹⁴ AUTHORIZE
DELIVERY TO YOU OF 12 WINSLOW HOMER OIL SKETCHES PLUS 500.00 FOR
THEIR RESTORATION IN RETURN FOR TROPHY OF THE HUNT BY WILLIAM
HARNETT. HOMERS WILL BE SHIPPED BUDWORTH IMMEDIATELY FOR
DELIVERY TO YOU. AND AMOUNT FOR RESTORATION WILL BE PAID YOU
EARLY DECEMBER. HARNETT ACQUISITION BY CARNEGIE INSTITUTE WILL
NOT BE ANNOUNCED UNTIL EARLY 1942=

JOHN OCONNOR JR ACTING DIRECTOR.

(35).

12 500.00 1942.

PORTLAND ART MUSEUM
WEST PARK AND MADISON PORTLAND, OREGON

Robert Tyler Davis, Director

November 16th, 1942.

3 photographs "Girl and American"
\$ 1.50

Mrs. Edith Gregory Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City, N. Y.

Dear Mrs. Halpert:

Our Kuniyoshi painting will be included
in the forthcoming Fiftieth Anniversary Exhibition,
and we would like very much to have three glossy
prints of the painting, which was photographed by
Lances in New York.

Would you be so kind as to attend to
this matter for us? Thanking you, we are,

Very sincerely yours,

Annemarie Henle

Annemarie Henle,
Assistant Director

AMH/ELH

Page 1000

G. BUTLER SHERWELL
55 BROAD STREET
NEW YORK

Hammer 2-783

November 16, 1942.

Mrs. Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51 Street,
New York, N. Y.

Dear Mrs. Halpert:

This will acknowledge and thank you
for your letter of November 13th.

Will Saturday, November 21st, at 4
o'clock in the afternoon be convenient for you
to see the collection? I hope you will not be
disappointed. Please let me know.

Sincerely yours,

G. Butler Sherwell
G. Butler Sherwell

6/5H
November 16, 1942

Dear Nat:

I was mighty glad to hear from you - and twice in one day.

It must be distressing to stay put, but just the same I am glad that you are still in the U.S.A. No doubt, they are placing all the little guys and are saving you up for a good, husky job. MacGowan is also hanging around, but he can always have fun with the boys. She tells me, however, that he is getting awfully restless in Washington, waiting, waiting. So it must be everywhere, but it is tough I know,

Last night, I talked with your mother. I have been trying to get Evelyn down for an evening, but she doesn't like staying away from the house. We made a date for Thursday, and I am going to cook the meal. Saturday evening I had a crowd here for supper, prepared with my own lily white hands. The gallery is wonderful these days. I can spend a Saturday afternoon in the kitchen with no interference - and still I kick. I have no maid this year, and finally got too bored with eating out constantly, staying out late with people I am not very fond of, or sponging at the homes of my friends. So, I plan to do a little old fashioned entertaining here. It was great fun Saturday, and I won 10¢ in poker after dinner. Yesterday, I wrote some "brilliant" publicity for the

11/73

Dear Edith. I'm not trying to save on stationery. I'm on the ward, had your letter here, can't steal any writing paper at the moment - so don't mind.

I'm still here with all the bills on. I've been assigned to the officers' ward and I can assure you looking after officers' illnesses (or rather complaints) is much more tiresome than looking after the soldier boys. I'm more composed however than I was 10 or 12 days ago. I'm just getting used to working. Wasn't that a wonderful assign-

ment that Milton got? I'm really happy about it.

I have very much for your new way ^{your letters are never dull.} letter. I don't see why in addition to your duties you don't take in washing on the side. Say, you didn't send me a prospectus on the String Shaw. Sounds awfully interesting. I think the way your old folks have been situated is very wise. I do not see how the old man can survive much longer. While I was reading your line about cooking I allowed myself to think for a moment of one of your stews. So I drooled. So I stopped thinking.

Write soon again

Love Max

William Steig exhibition. Do I indulge myself these days - arranging wonderful one-man shows for my sole benefit. Bill carved some swell new figures which are a great advance on his previous group. The exhibition opens on Monday. The Steigs have a second baby. I hope mamma doesn't drop this one also.

Dad is in the Royal Hospital, and mother is in a nursing home. This arrangement is ideal, particularly for me. I shall visit them both respectively, later in the week. The last time I used my car, I sported a flat which no one would repair - for almost two hours. So, I am putting up the bus until the age of chivalry returns. With women in factories, welding, riveting, and what-not, I guess we shall have to shift for ourselves after the war. I have started by tending to the steam in the house, and various other gadgets now that Ernest is in the army and there are no men available. We manage very well, and the house gives me little trouble these days. In fact, I am about ready for some fancy tsooris. Things are much too quiet, and I am feeling very healthy. Do you know, I lost ten pounds and slink around within my last year's clothes.

Sorry to be so dull and so drawn out, but there is nothing happening in these here parts of late, nothing that you don't hear over the radio. Write soon again.

Loye



Mrs. Lawrence J. Ullman
Prospect Avenue Tarrytown, N. Y.
Telephone Tarrytown 245

November 16th 1942.

My dear Miss Harpert,

Knowing of your interest
in primitive paintings I thought you might
like to know that I have a number
of really good ones at the shop -

Among them
are some on velvet that I think you
would like -

As many of the New York dealers
come up by train these days that I take
the liberty of enclosing a card to call -

Trusting that I may have
the pleasure of seeing you here before
too long I am,
Yours truly,

William J. Ullman

November 17, 1942

Dear Mrs. Halpert:

In the absence of Mr. Arensberg who has gone East, I wish to acknowledge receipt of your letter of November 7th, 1942.

As Mr. Arensberg was leaving, he asked me to tell you that he will be very glad to arrange to lend you the two retablos you request. He will write to you as soon as he returns which will be in about two weeks.

Yours sincerely,

L. Beck

L. Beck
Secretary

7065 Hillside Avenue
Hollywood, California

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

November 17, 1942

The Downtown Gallery
43 East 51st Street
New York City

Attention Mrs. Edith Halpert

Dear Mrs. Halpert:

In again considering our arrangements pertaining to the American Folk Art exhibition, we have decided to assume the expenses connected with the packing, transportation and insurance. As we have agreed upon the merchandise being marked at your regular selling prices, subject to a 33-1/3% commission, our arrangements, with these two exceptions, will stand according to our letter of October 12.

The only question now, I believe, is in regard to the date. Is the date of January 25 through February 27 agreeable to you?

Yours very truly

Naomi Northam

Picture Galleries

lilortham:CR

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THE MUSEUM OF MODERN ART

NEW YORK

ALFRED H. BARR, JR., DIRECTOR

11 WEST 53rd STREET
TELEPHONE CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 17, 1942

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Dear Mrs. Halpert:

I am very glad indeed to have Jacob Lawrence's notes on his series: "The Life of John Brown." The series is certainly very fine. I wish we could get it for the Museum, but I don't know how so soon after we have acquired half of the "Migration of the Negro."

Let me know if you have any further developments on your scheme for interesting American businessmen.

Sincerely,



Mrs. Leith G. Halpert
The Downtown Gallery
45 West 51st Street
New York City

AMB:ljs

DAVENPORT COLLEGE
YALE UNIVERSITY

November 18, 1942.

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street.
New York, N. Y.

Dear Mrs. Halpert,

Thank you very much for allowing me to study the Harnett material and to see a number of his paintings. As you know, I am studying him as a part of the nineteenth century tradition of still-life painting of this country. I should like to illustrate this chapter of my senior essay with several pictures reproduced in your catalogue of the 1939 exhibition. I wonder if you would be willing to send me three copies of this catalogue.

I also would like four reproductions of the "Basket of Grapes", if possible.

I do not how much this will amount to, but I will send a check immediately after you let me know.

This is quite a favor. I already appreciate the help you have given me.

I am

Sincerely yours,

Omer Renfro

4 12.00 2.00
3 Catalogues 75

WESTERN UNION

1201

(15)

SYMBOLS
DL=Day Letter
NT=Overnight Telegram
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

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J. C. WILLEVER
FIRST VICE-PRESIDENT

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB55 19 DL=WUX WASHINGTON DC 10 1246P

02 NOV 18 PM 1 17

MRS EDITH HALPERT, THE DOWNTOWN GALLERY=

45 EAST FIFTY FIRST ST NYK=

MR ROCKEFELLER WOULD LIKE TO HAVE PRICES OF STEIGS COMIC
CORPSE HYSTERICAL WOMAN FOOL NUMBER ONE AND SETTLED MAN=
IMOGEN SPENCER SECRETARY.

750.

150.

300.

200.-

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

November 19, 1942

Dr. Herbert J. Spinden, Curator
Brooklyn Museum of Art
Eastern Parkway
Brooklyn, N. Y.

Dear Dr. Spinden:

On November 5th I wrote you regarding a number of items which I should very much like to have for our forthcoming exhibition of Inter-American Folk Art.

Will you please advise me regarding your decision in connection with these loans. I have succeeded in obtaining quite a bit of material and expect to have a fascinating exhibition.

I do hope that you will agree to loan the objects I selected and will also permit me to use your statement in our catalogue.

Sincerely yours

EGH1a

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November 19, 1942

Mr. Robert C. Smith
Assistant Director
Library of Congress
Reference Department
Washington, D. C.

Dear Mr. Smith:

Contrary to my expectations, I find that I cannot leave for Washington as originally planned.

Would any of the material in the collection of the Equadorean folk art be available for my exhibition? If so, I shall make it my business to get to Washington very shortly to go through these records as well as the others you have mentioned.

I am most grateful for your kind cooperation.

Sincerely yours

EGHLa

November 19, 1942

Dr. George C. Vaillant, Director
University Museum
Thirty-third and Spruce Streets
Philadelphia, Pennsylvania

Dear Dr. Vaillant:

On November 5th I wrote you regarding an exhibition I am planning for the middle of December. Will you please advise me whether you have any such material available. We have been very fortunate in obtaining some excellent paintings and sculpture from several museums and a number of private collections. I am eager to make up my entire list within the next week or ten days and should be most grateful for your attention.

Sincerely yours

EGHla

MUSEUM OF ART

RHODE ISLAND
SCHOOL OF DESIGN

PROVIDENCE
RHODE ISLAND

November 20, 1942.

Mrs. Edith G. Halpert,
The Downtown Gallery,
43 East 51st St.,
New York City.

Dear Mrs. Halpert:

Thank you for sending me
the photograph of the Harnet. I think it
would be a splendid idea to buy one for
Providence, but I am not convinced that
you have sent me the photograph of the
painting that I would wish to have. At
all events, I will wait until I get to
New York the second week in December
before deciding.

With many thanks for having
offered us the opportunity, I remain

Sincerely yours,

Gordon Washburn

Gordon Washburn,
Director.



Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

November 21, 1942

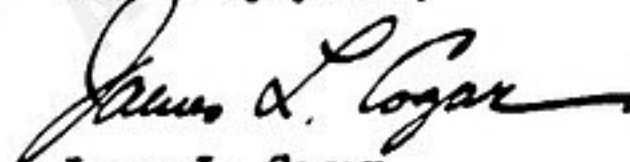
Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

I am in receipt of your letter of November 12 requesting certain of the Folk Art for the exhibition which you are planning for the latter part of December and January.

We wish that it would be possible for us to let you have these paintings but, it so happens, that we are developing a rather elaborate soldier program with two hundred and fifty soldiers going through our buildings each day. The absence of our pictures would hurt the appearance of the Paradise House, which we feel should be complete at this time. We are very sorry that this is the situation but I am sure you will understand our desire to have everything in order for the soldiers.

Sincerely yours,


James L. Cogar

S.18



THE UNIVERSITY MUSEUM
UNIVERSITY OF PENNSYLVANIA
33RD & SPRUCE STREETS, PHILADELPHIA

November 21, 1942

Miss Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, N. Y.

Dear Miss Halpert:-

I enclose you a note from the Assistant Curator in the American Section. As you know, our general field is pre-Conquest. Should these items interest you, we might be able to lend them to you, but I am by no means certain that these are what you are looking for.

Yours very sincerely

George C. Vaillant
Director

American Section
University Museum

November 21, 1942

The University Museum has the following objects dating from the nineteenth and possibly the eighteenth century:

22140	Pair ear rings - silver	Length 5-1/2"	Received 1901
22143	Horse - silver	Height 4-3/4"	Collected 1830
22144	Deer "	" 4-1/4"	"
22145	Goat "	" 2"	"
22146	Lion "	" 4-1/4"	"
22147	Cow "	" 3-1/2"	"
43380	Saint, stone, painted and carved Height 8-1/2" plus 3" pedestal		" 1892-4
43382	Saint, stone, painted and carved Height 8-1/2" plus 3" pedestal		" 1892-4

42-21-148 Indian mother and child - woodcarving Height 8-1/2"

Three very lovely vessels in filigree silver in
forms of stag, doe, and turkey - collected 1835

H. Newell Wardle

THE DOWNTOWN GALLERY

Edith Gregor Halpert, Director

43 EAST 51 STREET • NEW YORK

November 23, 1942

Mrs. Frances Doughty
3901 - 44 Street
Long Island City, N. Y.

Dear Mrs. Doughty:

I am enclosing a typewritten copy of the list you sent me, enumerating the items included in the Mrs. Isabel Carleton Wilde collection of American Folk Art. There are 147 items in all, although the lot numbers end at 136. In several cases, the number represents a pair or a group.

As we agreed in our telephone conversation on November 27th, the purchase price for the entire lot is Two Thousand Dollars (\$2,000.), half of which is to be paid on November 25th, with the remaining \$1,000.00 payable during the first week of January, 1943.

The pictures and sculptures are to be delivered to the above address by Hayes Trucking Co., with only the delivery charges payable. It is understood that the title for the 147 items listed will pass to me on receipt of the aforementioned check and note for the balance. Will you please sign one copy of this note and return to me.

Sincerely yours,

Edith Gregor Halpert

Accepted by

date

Isabel Carleton Wilde or Frances Doughty

Telephone PLAZA 3-3707

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THE LIBRARY OF CONGRESS
WASHINGTON

THE HISPANIC FOUNDATION

November 23, 1942

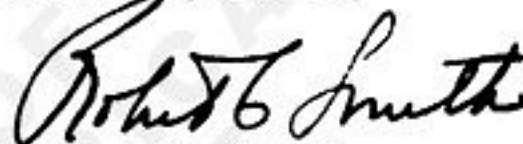
Miss Edith G. Halpert
Director
The Downtown Gallery
43 East 51st Street
New York City

Dear Miss Halpert:

In reply to your letter of November 19th I cannot say whether the Ecuadorean folk art in the Pan American Union would be available for loan. I would suggest, however, that you write to Dr. William Manger, Counselor at the Pan American Union for information on that score.

With best wishes,

Sincerely yours,



Robert C. Smith
Acting Director

RCS:mlr

November 24, 1942

Miss L. Beck, Secretary to
Mr. Walter Arensberg
7005 Hillside Avenue
Hollywood, California

Dear Miss Beck:

Thank you for your letter of November 17th.

Since Mr. Arensberg has been generous enough to agree to lend the two retablos, would it be possible to have them shipped before his return to Hollywood. The exhibition opens at this gallery on December 15th but the catalogue will have to go to press considerably sooner. Thus it is important for me to have the loan material at the earliest possible moment. Also, if you have negatives, we should like very much to have photographs. Please send three prints of each to us at our expense.

Would you please let me know whether you will send the retablos soon. I thank you.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

november 24, 1942

Inter American

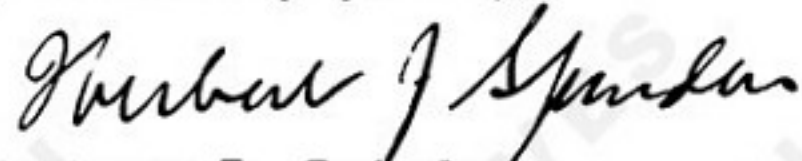
Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Mrs. Halpert:

We should like very much to cooperate with you in your forthcoming exhibition of Inter-American Folk art. However, as I told you, we are now installing our permanent exhibition of colonial and folk art material from Latin America. It is unfortunate that the dates for your exhibition, December 15th to January 2nd or 9th, coincide with our installation. However, we suggest that if we may let you know within two weeks time about the pieces which we may have available to lend you, we will be glad to help in any way we can.

The objects which you list are generally important pieces in our collection which we plan to include in our own exhibition. Nevertheless, if it is at all possible, we will try to lend you some of these or similar pieces, as soon as we have a clearer plan of our show.

Very sincerely yours,



Herbert J. Spinden

HJS:NH

Curator of American Indian Art and Primitive Cultures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NAB100 21=TX WASHINGTON DC 24 1258P

1942 NOV 24 PM 3 05

EDITH HALPERT=

DOWNTOWN GALLERY 43 EAST 51 ST=

USING PORTFOLIO OF BENNETTS SA PICTURES SEND PRINTS
OF NUMBERS ~~FOUR SIX EIGHTEEN~~ TWENTY ONE TWENTY FOUR
AND TWENTY SEVEN THANKS=

THOMAS PARKER.

[21st of Art]

SA.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE.

Nelson A. Rockefeller

Washington, D.C.

November 24, 1942

Dear Mrs. Halpert:

I have enjoyed very much looking at the pictures of the Steig carvings.

If I were to purchase the following four: FOOL # 1, COMIC CORPSE, HYSTERICAL WOMAN, and SETTLED MAN, would it be possible for you to give me a discount--say \$600 for the four, as against the total of \$900 which they would cost if bought individually.

Sincerely,



Nelson A. Rockefeller

Mrs. Edith Halpert
The Downtown Gallery
43 East Fifty-first Street
New York, New York

The Smith College Museum of Art

NORTHAMPTON MASSACHUSETTS

The Director

November 24, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

Thank you for your willingness to help us out with the watercolor exhibition which although not a large show will I think be a varied one. I haven't had time to discuss with the President here the matter which we talked about when I saw you in New York. I am only just returned to Northampton - the draft board having finally classed me as an "old man."

I expect to be in New York the weekend of December 4th and will come in to see you.

Sincerely yours


Jere Abbott

Ja/rf

November 24, 1942

Miss H. Newell Wardle, Assistant
Curator in the American Section
The University Museum
University of Pennsylvania
33rd and Spruce Streets
Philadelphia, Pa.

Dear Miss Wardle:

Dr. Vaillant was good enough to reply to my letter recently. In the reply he enclosed your note regarding the 18th and 19th century American material.

There is no indication however as to the origin of these items. That is, what countries they come from. It occurred to me that since I am spending Thanksgiving with my family in Philadelphia it might be possible for me to see the material -- if the University is open on that holiday and if the objects are actually on exhibition.

If there is any likelihood of my seeing these, would you please telephone me at the number listed below referring the charges, or leave a message for me at my sisters residence -- Rittenhouse 8669. The name is Watter.

I hate to impose on you in this manner, but I am eager to get the matter settled and would naturally prefer to see the objects or if that is not possible, photographs with complete information.

My thanks for your cooperation.

Sincerely yours

EGH:la

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MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
TELEPHONE POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

November 25, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

I am glad to tell you that your request for the loan of four of the Lamborn pictures was approved by the Committee on Museum at its meeting on Monday. Would you let me know when you would like the pictures in your possession and I shall arrange the details.

With kindest regards,

Very sincerely yours,



HENRI MARCEAU,
Assistant Director.

HM.GT

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November 25, 1942

Mr. Cole Porter
Waldorf Astoria Towers
50th Street at Park Avenue
New York, N. Y.

Dear Mr. Porter:

Our current show of sculpture and drawings by William Steig is so fascinating that I am eager to have you see it.

William Steig, the father of Small Fry, has created a group of amazing characters in wood, combining excellent sculpture with a subtle humor of universal appeal. I am sure you will find these most diverting and tempting for your own collection as well as for Christmas gifts for your friends who are interested in art.

I look forward to your visit.

Sincerely yours

EGH1a

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November 22, 1942

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Mr. Thomas Parker
American Magazine of Art
Barr Building
Washington, D. C.

Dear Mr. Parker:

Immediately upon receipt of your telegram we mailed to you first class the following photographs:

Buenos Aires Port
Night on the Plaza, Potosi, Bolivia
Mountains Surrounding Rio, Brazil
Indians on Sunday

The following day we sent "Mountains Near the Jockey Club, Rio and Shrine of Cross and Symbols, Arequipa, Peru". These were especially photographed for you. Since we sent you a print of Mountains Surrounding Rio, we hoped that you would use this as a substitute for "Washing Clothes" as an obliterative for the expense of a third photograph. I hope that you can manage without it. If not, I shall have that taken immediately and sent to you first class. Please advise me.

Sincerely yours

EGHla

3901 44 St.

Long Island City

November 29, 1942

Dear Miss Halpert -

Enclosed is the list of items in the
Isabel Carlton Wilde Collection according
to your typewritten list. I have copied
off all the information I could obtain.

As far as I can ascertain from
my mother (who is as you know ill in
the hospital) Mr. Janis, Mr. Grossman
and Miss Miller were the only persons
who saw the collection. Mrs. Wilde says
that there was no mention of prices
when she saw Miss Miller.

Sincerely yours

Francis Doughty

December 1st, 1942

Dear Mrs. Halpert:

Of the two Retablos to which you probably refer I am sending you at once the smaller. The larger one, unfortunately, is in such a precarious condition that Mrs. Arensberg is afraid to let it go out in view of some recent experiences in careless packing and rough handling in shipment.

Of the very numerous requests which we have received for loans of paintings your request for this Retablo and the Modern Museum's request for our large Rousseau, which is also in a rather delicate condition, are the only two which Mrs. Arensberg has been unwilling to grant. You will understand therefore that it is purely a question of precaution for her particular favorites.

Sincerely yours,

W. Allen *W. Allen*

7065 Hillside Avenue
Hollywood, California

ins. \$50 - in Transit

Shipped 1/18/43

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M SANDITEN PRESIDENT
J SANDITEN VICE PRES
E G SANDITEN VICE PRES
H SANDITEN TREASURER
G FENSTER SECRETARY

HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
8 NORTH CHEYENNE

Tulsa, Oklahoma

December 1, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York, New York

Dear Madam:

Received announcement and list of the exhibit of sculptures by William Steig. I would appreciate very much if you would send me this list and mark the prices of the various pieces as well as their sizes. If you have photographs of some of the sculptures, will appreciate sending them with the list.

You recently had an exhibit by Bennett. If you can send me a list of his water colors, their sizes, description of subject matter and prices, I will appreciate it very much.

Yours very truly,

G. Fenster

GF:mf

December 3, 1942

Mr. Harry A. Bull, Editor
TOWN AND COUNTRY
572 Madison Avenue
New York, N. Y.

Dear Mr. Bull:

We are completing plans for an exhibition of Inter-American Folk Arts of the 18th and 19th centuries to be held at this gallery from the latter part of December through the middle of January.

A number of museums and private collectors have been very generous in lending paintings and sculpture produced by the popular artists in Mexico, Ecuador, Peru and other Latin American countries. In talking with Mr. Lincoln Kirstein this morning, I learned that you own of the palace in Haiti. From the description it sounds extraordinary and I should be very grateful if you would consider lending it to me for this exhibition which we consider a valuable tie-up in the cultural relations. Would you please let me know your decision shortly.

Sincerely yours

ECHla

December 4, 1942

Prior to publishing information regarding sales transactions, research, or responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Henri Marceau
Assistant Director
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia, Pennsylvania

Dear Mr. Marceau:

I am most grateful to you for arranging with your committee for the loan of the four Lamborn paintings.

I should like to have these pictures shipped to me as promptly as possible, since we are assembling all the material for the exhibition during the early part of the week of December 7th. Will you please advise me regarding the insurance arrangement and will you also be good enough to send me three prints of each photograph if negatives are in existence. Otherwise, I shall have our photographer handle the work at this end.

Sincerely yours

EGH1a

December 4, 1942

Miss H. Newell Wardle, Assistant
Curator in the American Section
The University Museum
33rd and Spruce Streets
Philadelphia, Pa.

Dear Miss Wardle:

I am most grateful for your courtesy in permitting me to see the objects during my visit in Philadelphia. No doubt the young lady in charge gave you the message and notations of the items I would like to borrow. However, I am listing these below:

22143	Horse	- silver
22144	Deer	"
22145	Goat	"
22147	Cow	"
42-21-148	Indian mother and child - wood carving	

The exhibition opens on December 14th, but I am eager to have the objects considerably in advance so that several of these may be photographed and probably recorded. In connection with the latter, would you be good enough to furnish me with whatever information you have available, as to the place of origin, including the actual locale in Peru and if possible, the approximate date of execution.

Will you also let me know what insurance arrangements are to be made, etc. Incidentally, if there are negatives existing for any of these objects, could you have your photographer make prints at our expense.

Thank you.

Sincerely yours

EGHLa

DURAND-RUEL & CIE.
37 AVENUE DE FRIEDLAND
PARIS (8e)

CABLE ADDRESS { DURANDRUEL, PARIS
DURANDRUEL, NEW YORK

DURAND-RUEL, INC.
12 EAST 57TH STREET
NEW YORK

TELEPHONE PLAZA 3-7037

December 7th, 1942

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
43 East 51st Street,
New York City, N.Y.

Dear Miss Halpert:-

Replying to your enquiry of
the 4th inst., we would suggest that you approach
Valentine Dudensing in your desire to sell the
Eilshemius, as he deals in them to a far greater
extent than we do.

Very sincerely yours,

Durand-ruel, Inc.

By

Herbert H. Elger

December 8, 1942

Mr. Joseph T. Fraser, Jr., Secretary
Pennsylvania Academy of the Fine Arts
Philadelphia, Pennsylvania

Dear Mr. Fraser:

It will be a great pleasure to see you and Mr.
Marsh at the gallery next week.

While I plan to be in during the days you specify,
if you prefer to make a definite appointment
suppose we arrange for Tuesday after eleven
(December 15th). In any event, I look forward
to seeing you.

Sincerely yours

EGH:la

MEMORIAL HALL
PARKSIDE AVENUE

PHILADELPHIA MUSEUM OF ART
PARKWAY AT 26TH STREET
TELEPHONE POPLAR 0500

RODIN MUSEUM
PARKWAY AT 22ND STREET

December 8, 1942

Mrs. Edith G. Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

I am placing the order for the four
Mexican paintings to be shipped to your Gallery today.

Will you be good enough to let me
have as soon as possible a Certificate of Insurance at
the valuations noted on the enclosed receipt.

I regret to advise you that the only
prints we have of these paintings are the small ones we
use on our catalogue cards, which I am sure would not be of
use for your purpose.

Yours sincerely,


Jane Wolfe,
Registrar.

enclosure

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NEGRO SHOW

December 9th 1941 to January 3, 1942

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After months of preparatory work, the exhibition of American Negro Art opens on December 9th. Probably the most comprehensive of its kind, the exhibition includes a remarkable collection of about 75 paintings, sculpture and prints produced by Negro artists in the United States during the 19th and 20th centuries. The earlier examples were chosen to provide a native background for the contemporary group. Dr. Alain Locke of Howard University, author of "The Negro in Art" acted as advisor, and together with the other members of the Coordination Committee - Mr. Daniel Rich, The Harmon Foundation, Mr. Peter Pollack, Mr. Robert Carlen - generously assisted in selecting and assembling the material from all parts of the country. From museums, galleries, universities, private collections and artists' studios in New York, Illinois, Pennsylvania, Louisiana, Ohio, Rhode Island, California, Georgia, Kentucky, Virginia, Tennessee, Missouri, Massachusetts, the Carolinas, etc.

In making the final selection, Mrs. Halpert, the gallery director, was guided entirely by quality rather than sentiment of patronage. There is an extraordinary degree of accomplishment in the work of these artists, a high professional standard which little reflects the adverse conditions under which the work was created. Several of the "primitives" are represented in order to give an inclusive picture of negro art. Among the 19th century painters are Bannister, Duncanson, Hazelton, Simpson, Tanner. In the 20th century group are Alston, Bearden, Carter, Cortor,

December 9, 1942

Mr. Edsel Ford
Dearborn
Michigan

Dear Mr. Ford:

No doubt by the time this letter reaches you, you will have read of the prize awards at the Metropolitan Museum. This exhibition and the fifty-two thousand dollars in prizes, emphasizes for the American public the importance of American art.

It encourages me to follow up my letter of October 16th (to which you so kindly replied) suggesting American art as part of your business program, for your offices, dining rooms and public rooms in the factory. In checking with our tax expert, I ascertained that such purchases are deductible as business expense. The artists have all agreed to use part of the sales receipts from industrial organizations for the purchase of War Bonds.

I do hope that you will find time to come in.

Sincerely yours

EGH1a

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G. BUTLER SHERWELL
55 BROAD STREET
NEW YORK

Plaza
8-0626

December 10, 1942.

Miss Edith G. Halpert,
43 East 51st Street,
New York, N. Y.

Dear Miss Halpert:

I am sorry that continuous absence from the city has prevented my answering your letter of November 23rd or telephoning you.

Since my movements in and out of New York are rather frequent, I wonder if it would be convenient for you to call at the apartment while my maid is there, even though I shall not have the pleasure to be with you and show you around. You may wish to give a coup d'oeil to the apartment and, if any of the pieces should interest you, we could then get together to make the necessary arrangements.

The best time to call while my maid is there is at 2 o'clock in the afternoon, and if you will be good enough to let me know when it will be possible for you to call, I shall inform her.

Sincerely yours,

G. B. Sherwell
G. Butler Sherwell

Kat Vancin
Rock Bros.

Arthur B.
6714 64

T W TOWLER
VICE PRESIDENT AND BUSINESS MANAGER

JOSEPH C KELLY
VICE PRESIDENT AND ADVERTISING DIRECTOR

3.565
Page 5-2374
TOWN & COUNTRY

magazine

572 Madison Avenue, New York

11 December 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

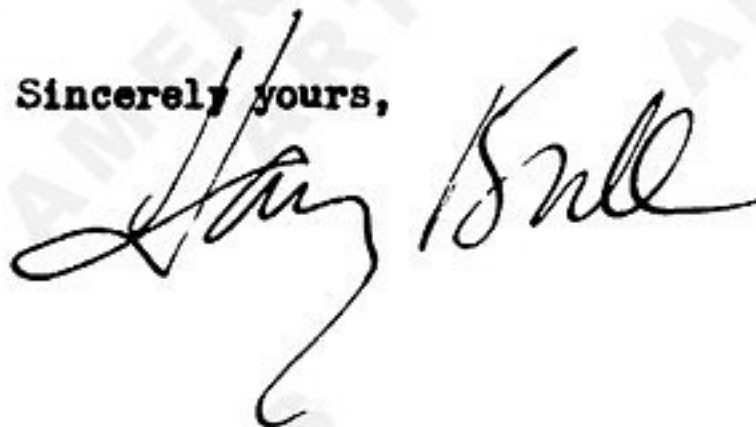
Dear Mrs. Halpert:

I would be very glad to let you take my picture which is rather a large one - I suppose 4-1/2' long by 3' high with frame.

I proved to the Customs officials that it must be over a hundred years old, this from internal evidence, as I am convinced it was painted during the lifetime of Christophe, probably by a Negro who had studied a little from an English student of Samuel Scott.

Let me know when you want to pick up the picture and whether it will be covered by insurance; and I can give you more notes on it if you want them.

Sincerely yours,



CABLE ADDRESS TEANCE NEW YORK, TELEPHONE WICKESHAM 2 2800

Chicago 919 No Michigan Ave	Detroit General Motors Bldg
Atlanta Rhodes-Hovarty Bldg	San Francisco Hearst Bldg
London	Paris Berlin

December 12, 1942

Mr. G. Fenster
Oklahoma Tire and Supply Company
8 North Cheyenne
Tulsa, Oklahoma

Dear Mr. Fenster:

Thank you for your letter.

Under separate cover I am sending you a group of photographs illustrating five of the Steig carvings and three of the new Bennett watercolors. The dimensions are listed on the reverse side of each print.

As you will note from the catalogue herewith enclosed, several of the Steig's have been sold, several others have been reserved, but until the actual sale comes through, they are available. Unfortunately the photographs give little indication of the superb quality of the specific object. There is tremendous enthusiasm among all visitors and we have just sold an additional carving to the Rhode Island Museum, which selected "Proud Woman" illustrated on the cover. Many of the 46 drawings included in the show have also been purchased. The book containing the 46 reproductions has been released and is now available at \$1.00. If you cannot get a copy at your local bookshop I shall be glad to send you one, autographed by Steig. Perhaps you will want to select some of the drawings from the book. These are all priced at \$20.00, each.

Unfortunately we had only three photographs of Bennett's watercolors available. The enclosed list represents the complete group of the South American series. The numbers preceded with an asterisk have been sold. The three checked in red are those of which photographs were sent to you. The watercolors can be sent to you on approval since the exhibition has closed. The Steig show has been extended for an additional week because of the tremendous interest and the objects will not be available for that reason.

I shall be guided by your wishes in the matter.

Sincerely yours

EGHla

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THE MUSEUM OF MODERN ART

NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DOROTHY C. MILLER, ASSOCIATE CURATOR
OF PAINTING AND SCULPTURE

December 12, 1942

Mrs. Edith G. Halpert
Downtown Gallery
43 East 51 Street
New York, N. Y.

Dear Edith:

Here is the list of paintings which we should like to request for our "Americans 1943" which will be held from February 2 through March 14.

GUGLIELMI

- ✓Mental Geography. 1938. (Halpert private collection)
- 24 ✓Festa. 1940. 400. ✓
- ✓Tumblers (Jugglers?). 1941.
- 22 ✓The Various Spring. 1937. 250. ✓
- 10 ✓El Station. 1938.
- 32 ✓The Bridge. 1942. 34 x 26". 500. ✓
- JACOBSON Green and White Landscape. 1941.
- 21 ✓Soliloquy. 1940. 150. ✓
- 33 ✓Sisters of Charity. 1940. 350. ✓

(I have asked loans from Ludgin, Whitney Museum, Iselin (2)
Rookefeller, WPA (3) ;)

LEWANDOWSKI

- 101 ? Winter Port #2 100. ✓
- 109 F Boats. 1942. 125. ✓
- 110 F Steel Mill. 1942. 125. ✓
- 108 F Iron Horses. 100. ✓
- 95 Red Tanks (now at Whitney Museum). 90. ✓
- 107 F Martin Bombers. 100. ✓
- 91 F Lighthouse Point. 75. ✓
- 61 Gas Tanks and Washer. 65. ✓
- 99 After Day's Toil. 125. ✓

(I have asked loans from Boston Museum, Holden, King Vidor)

HARNETT

The Violin.

I am sending the loan blanks tomorrow with all the sizes and so on filled in as far as I have them. I would appreciate it very much if you could fill in the rest from your records for our catalog, which goes to press December 21.

Many thanks for all your help. Sincerely,

Dorothy C. Miller

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Office of
PAUL GARDNER
DIRECTOR

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY, MISSOURI

Cable Address: Neltrust

UNIVERSITY TRUSTEES:

J. C. NICHOLS

HERBERT V. JONES

ROBERT B. CALDWELL

December 12, 1942

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

The Friends of Art held their annual meeting last night, having postponed it a week due to transportation difficulties.

Unfortunately, the Breinin again did not receive a majority of votes, but the bad news may be tempered by the good news that one of the members is buying it for her son as a Christmas present. I note from Mr. Gardner's correspondence of last year that we sent you a definitely false alarm on the sale of one of Mr. Breinin's paintings. However, this time, I can assure you that the sale is a firm one. If you will send a bill to Mrs. Paul Uhlmann, 1240 West 57th Street, Kansas City, Missouri, it will be honoured immediately. I am assuming that the price which you quoted us also holds good for a sale to an individual member.

Mrs. Uhlmann has assured us that we may count upon her for a loan of the Breinin whenever we would like to show it here. We all like the painting very much, and having it in Kansas City will be the next best thing to owning it.

May I take this opportunity to thank you on behalf of the Purchasing Committee and the Gallery for your generous cooperation. Perhaps you have not heard that Mr. Gardner is now a major with the United States Army, having left Kansas City about three weeks ago. I am sure he would wish me to add his appreciation.

Very truly yours,

Ethelne Jackson
Curator of American Art

EJ/ck

Bonache given Bridge \$100.-

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December 12, 1942

Mr. Nelson Rockefeller
2500 Paxhall Road
Washington, D. C.

Dear Mr. Rockefeller:

It was good to hear from you, but I am sorry that you did not find time to come in. You would have enjoyed seeing the full collection of Steig characters in their array as well as the superb drawings, the quality of which is only suggested in the book reproductions. The Rhode Island Museum has just purchased "Proud Woman" which is illustrated on the cover of the catalog. They also purchased a drawing.

We are indeed grateful to you for lending us your "Predatory Type", which is almost the most popular carving in the show. Incidentally, if you should change your mind about "Comic Corpse", there is someone who is very eager to own it.

I found, in talking with the framer, that the entire group of Bennett watercolors will be ready for shipment on Monday and decided that it might be best to get them all to you at one time. We have arranged with the packer to call for them in the afternoon and send them to your Washington residence promptly. Unless it is imperative to have the Steigs before December 21st, I should like to keep them on view since the exhibition has been extended for a week -- by popular request.

You may be interested in the exhibition we are planning for the latter part of December. This exhibition, called Inter-American Folk Art, will include 18th and 19th century paintings and sculpture produced by the popular artists of this country and the Latin American countries. We have assembled some fascinating material in the latter category through the cooperation of a number of museums and private collectors, and are adding some of the outstanding examples by our own native artists. Mr. Barr is lending us several objects and the balance is being selected from our own gallery collection. I feel very strongly about this show since the similarity in character of the popular artists really point up our cultural relations -- more so than the earlier tradition and the contemporary arts.

I recently learned that you have a large collection of South American Folk art, but that it is located in Texas. I would not want to bother you at this time in requesting any loans from that group. No doubt one of the museums will organize a similar show on a much larger scale. We are doing the best we can with our limited space and limited funds. I do hope that you will be in New York during the period of December 21st to

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January 9th when the exhibition will be current. If any member of your committee is interested, I should be very glad to supply further information.

My very best regards.

sincerely yours

EGH1a

December 12, 1942

Mrs. Juliana B. Force
Whitney Museum of American Art
10 West 8th Street
New York, N. Y.

Dear Mrs. Force:

One of our agents has just advised me that he has located a garden figure of Martha Washington which was used as a companion piece to George. I advised him that if we could sell this figure we would not be in a position to ask more than \$200, which was the price we charged for George. I believe that he will accept this sum if you are interested in mating George. Would you please let me know.

Sincerely yours

EGH:la

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★ *American Artist* ★
530 WEST 42ND STREET, NEW YORK

December 16, 1942

Mrs. Edith G. Halpert
Downtown Galleries
43 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I now have all the material I need for an article on William Steig, thanks to your cooperation. I had intended to run this story in January but due to the lateness of date I had to postpone it. I shall now put it in the March number which comes out in February. This will give me a chance to see Mr. Steig - I hope - and round out the story more completely. I'll keep in touch with you.

Enclosed is our check for one dollar in payment of
"The Lonely Ones."

Cordially yours,

Ernest W. Watson
Ernest W. Watson
Editor

EW/EB
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ESTATE OF LOUISE C. MURDOCK
MURDOCK BUILDING
111-113 EAST DOUGLAS AVE
TELEPHONE 2-1886
WICHITA, KANSAS

Dec., 16, 1942
306 E. 66th St
New York City

The Mountain Gallery,
East 51st St.,
New York City

Dear Mrs. Halpert:

For two or three years there has been a piece
of sculpture which I have wanted very much,
and never dreamed that it could be had
for the Murdock Collection. Events have
transpired that make it possible. At the same
time, I will not know for about two
months, what I can consider. So, please
forget me as a purchaser during that
time. I hope the sale is better. I have taken
an addition and feel rather better.

Sincerely yours
Elizabeth S. Newnes

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December 28, 1942

Mr. AFA
Mr. Messmore Kendall
1639 Broadway
New York, N. Y.

Dear Mr. Kendall:

The enclosed announcement may be of interest to you. The exhibition includes a superb collection of Americana in all phases. The bulk of the material has been borrowed from Museums and private collectors and it offers a rare opportunity to see a comprehensive group assembled.

I hope that you will come in.

Sincerely yours

EGHla

American Contemporary Gallery

Clara Grossman, Director ★ 530 North La Cienega Boulevard, Hollywood, California ★ Telephone CR 6-1984



December 28, 1942

Mr. William Steig

Dear Sir:

Your 'Lonely Ones' provided the highlight of my Christmas season and I am hoping that somehow it can be arranged for the gallery to extend that wonderful experience to its visitors.

To be specific I should very much like to exhibit the original drawings. In the year and a half since this place was started I have tried to break down the stuffed shirt attitudes that galleries have for the ordinary person - of which I am one. Many of the shows have been unorthodox, in that they didn't follow the rigid pattern of what to exhibit, nor have the activities been confined to the "bookie" type. All this is to say in a limited way I think it would fit in so well with what I am trying to do.

I enclosed an announcement, along with a little of what has been accomplished. For personal reasons due to my responsibility I may refer you to one of the three artists who work there, announcements mention, as well as Leppen Brown, 64 1/2 W. 40 West 2nd Street, with whom I worked for a while before leaving for California.

Not that I think the sale of the book needs the stimulation, (I couldn't find an excellent copy in Hollywood) but I'd like to carry the book, too.

I'd like your reaction to the idea of an exhibit, and the possibilities for arranging it.

Sincerely,

Clara Grossman

SECTION OF FINE ARTS

FEDERAL WORKS AGENCY
PUBLIC BUILDINGS ADMINISTRATION

OFFICE OF THE COMMISSIONER

WASHINGTON

December 28, 1942

IN REPLYING, QUOTE THE ABOVE SUBJECT, BUILDING, AND THESE LETTERS FA

Mrs. Edith Halpert
Downtown Gallery
43 East 51 Street
New York City

Dear Mrs. Halpert:

A copy of one of the Millman-Siporin catalogs was sent to Miss Elizabeth Green of St. Louis, Missouri. She was so interested in it that she immediately wrote for a number of additional copies to distribute among local friends of the murals. It will be appreciated if ten copies may be sent direct to Miss Green whose address is 4401 McPherson Avenue, St. Louis, Missouri.

Very cordially yours,

Ed Rowan
Edward B. Rowan
Assistant Chief
Section of Fine Arts

Thank you, too, for your nice Christmas card. It was greatly appreciated. E.R.



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December 28, 1942

Mr. G. Fenster
Oklahoma Tire and Supply Company
8 North Cheyenne
Tulsa, Oklahoma

Dear Mr. Fenster:

Would you be good enough to return to us the photographs of the Bennett water colors and Steig sculpture, we sent to you a short time ago.

If -- as I suggested in my previous letter -- you are interested in any of the material, we can send it to you on approval since both exhibitions have closed.

Sincerely yours

EGH1a

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December 29, 1942

Mr. James T. Soby
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Soby:

You may recall my conversation regarding a close friend who is moving from New York to White Sulphur Springs as her husband, Captain Milton Kramer is the chief of the cardiac division at the General Hospital located there.

Miss Helen Kroll is one of the three famous American weavers turning out handloomed fabric and upholstery, draperies and occasionally scarfs. She operates under the name of Cromwell Designs, Incorporated, and is very well known and admired in the trade. She is eager to help in the War effort and is ideally equipped to assist in the therapeutic field. Since she will be automatically located in White Sulphur Springs and through her husband's association with the base hospital there, it would be an ideal set up for her to train invalided soldiers. She will be glad to contribute her services and I am sure will be most valuable in this plan.

Since you are so closely associated with the program, I felt that this was an excellent set-up and was very eager to have you meet Miss Kroll. However, she is leaving tomorrow for Virginia, but I imagine that future contact may be made by mail. Incidentally, the Colonel in charge at the hospital is very much interested in the arts program and had already arranged for a painting class.

Will you please make this recommendation. I shall be most grateful to you.

Sincerely yours

EGHla

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

December 29, 1942

Mrs. Edith Halpert
The Downtown Gallery
43 East 51st Street
New York City

Dear Mrs. Halpert:

I presume that you now have completed the list for our Folk Art exhibition. If not, will you kindly proceed with the selection, as we feel that with your knowledge and experience you are far better able to make a choice.

However, since you are not familiar with the layout of our gallery, I will try to give you some idea of the number of pieces we will be able to accommodate. Depending upon sizes, I would say that we could hang about twenty to twenty-five paintings and at least twelve each of water colors, velvets, and fracturs and twelve to fifteen weathervanes. We should like two cigar store Indians and a large selection of chalkware.

We are planning on using two sizeable galleries and have in mind placing the two Indians just outside the entrance, which is a rather imposing archway. Through the archway one enters the smaller of the two galleries and it is here we have planned to show most of the chalkware. We have two enclosed cases and will also use cabinets, so that the public will not be permitted to handle the pieces promiscuously.

MARSHALL FIELD & COMPANY

STATE, WASHINGTON, RANDOLPH & WABASH

TELEPHONE STATE 1000

CHICAGO

December 29, 1942

Mrs. Edith Halpert (2)

The walls in this gallery are covered with soft green velvet which will be a good background for the old velvets, fractures and paintings.

Through another archway, opposite the entrance, one steps into the larger gallery and it is here we planned on hanging the larger paintings, and providing we are able to get sufficient equipment the weathervanes will be displayed in much the same manner as you have shown them in your gallery.

Mr. Schureman, our merchandise manager, will be in New York next week and will get in touch with you in the early part of the week. However, I think it would be well for you to send on the material for the catalogue as January 25 will probably creep up on us very quickly.

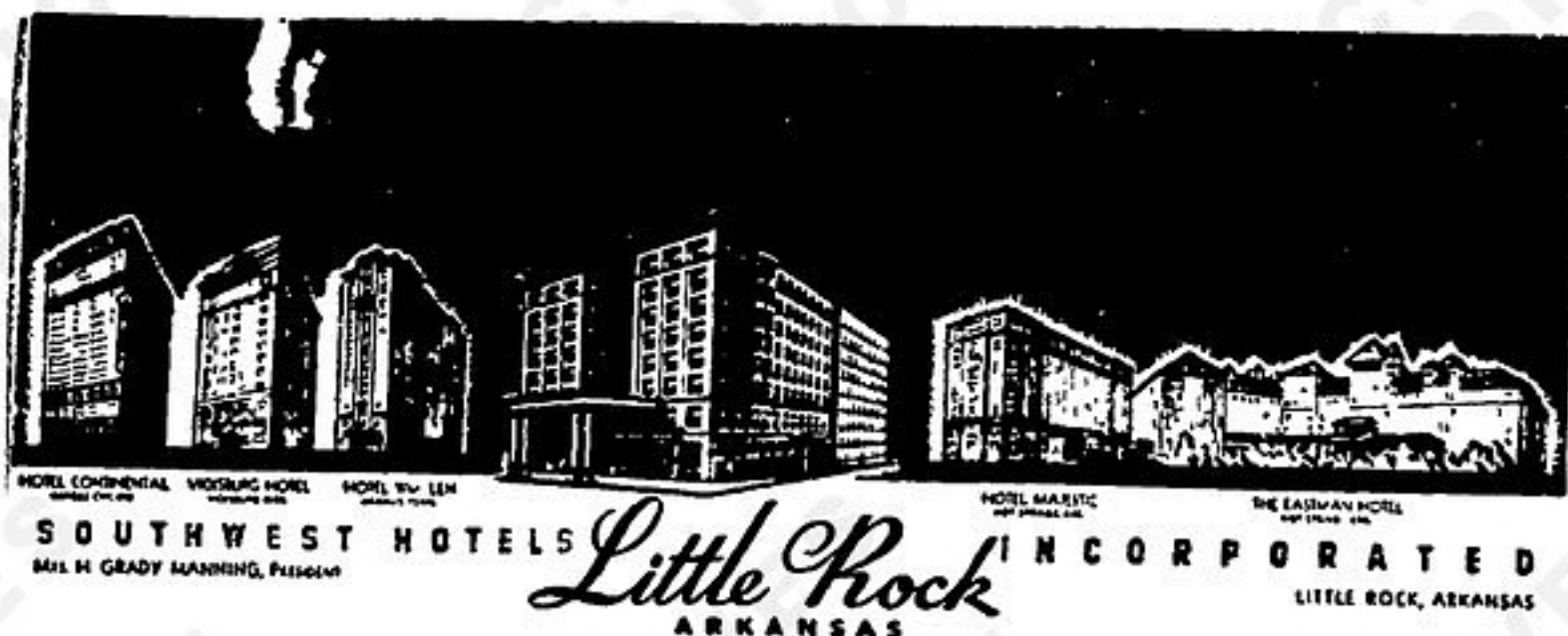
Yours sincerely

Naomi Northam

Picture Galleries

M. Northam: on

P.S. Is the grasshopper weathervane available? I'd like to include it and I know you will keep a saleable price range in mind as you are working out the selection



December 29, 1942

Downtown Gallery
New York City
New York

Gentlemen:

I would be so grateful to you if you would send to me the catalogue of your current show of Inter-American Folk Art of the Eighteenth and Nineteenth Centuries, and any illustrative material you might have no use for lying around your galleries. You see, the plight of the person interested in art but assigned to an Army Post in the middle of Arkansas is rather acute, so I appeal to your patriotism in asking you, also, to put my name on your mailing list. One must be kept au courant of the art-world to keep alive in spirit.

I know you will not ignore my rather importunate request.

Sincerely yours,

Lt Henry D Janowitz

Lt. Henry D. Janowitz, M.C.
Station Hospital
Camp Robinson, Arkansas

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Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

December 30th, 1942

Wilmington Society of Fine Arts
Delaware Art Center Building
Woodlawn Avenue and Park Drive
Wilmington, Delaware

PLEASE INSURE STEIGS AND WALTERS ONE THOUSAND. PACKING AND SHIPPING WILL BE BILLED.

EDITH GREGOR HALPERT

December 30, 1942

Mme Hattie Carnegie
42 East 49th Street
New York, N. Y.

Dear Madam Carnegie:

In view of your recent interest in American primitives, I am enclosing an announcement of a fascinating exhibition we have assembled in cooperation with a number of museums and private collectors. Both the paintings and the sculpture are represented in their various media, including a cross section of subject matter. I am sure that you will enjoy seeing this exhibition and look forward to your visit.

Sincerely yours

EGH1a

December 30, 1942

John-Fredericks Inc.,
28 East 48th Street
New York, N. Y.

Dear Sir:

The enclosed announcement should be of special interest to you.

The exhibition includes the most fascinating combination of paintings and sculpture in all media, produced in various Latin American countries, as well as in the United States. The relationship is greatly evidenced and the comparisons, I am sure, will amuse you no end.

Since most of the objects have been borrowed from museums and private collections, you do not have to fear temptation in relation to purchases. I look forward to seeing you.

Sincerely yours

EGH1a

December 30, 1942

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Mr. Alfred H. Barr, Jr., Director
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Mr. Barr:

In connection with the Lowry matter, I am listing the name of the Colonel below:

Colonel H. E. Fisher
Commanding Engineer
Headquarters, First Air Force
Mitchell Field, New York

Since Jack's present commanding officer suggested camouflage for him, the problem should not be a great one at the present time and I sincerely hope that something can be accomplished. Your interest in the matter is greatly appreciated.

I am enclosing a copy of Jack's letter to me.

Sincerely yours

EGHla

December 30, 1942

Mr. Duncan Phillips
Phillips Memorial Gallery
2100 Twenty-first Street, N.W.
Washington, D. C.

Dear Mr. Phillips:

We are arranging an important one man exhibition of recent paintings by Raymond Breinin. In this exhibition we are very eager to include "The Maestro" which you purchased some time ago, as it is not only one of his outstanding examples but also represents a subject and mood varying from the other pictures in the show.

I hate bothering you at this time, but in the case of a young artists we always want to make the best possible showing and "The Maestro" will contribute greatly to the success of the exhibition.

Won't you please let me know by wire collect, whether we may have it. The exhibition opens on January 11th but the catalogue is going to press considerably before. I shall be most grateful for your cooperation.

Sincerely yours

EGH1a

M SANDYEN PRESIDENT
J SANDYEN VICE PRES
E. G. SANDYEN VICE PRES
H SANDYEN TREASURER
G FENSTER SECRETARY



HOME OF BETTER VALUES

GENERAL OFFICE & WAREHOUSE
8 NORTH CHEYENNE

Tulsa, Oklahoma

December 31, 1942

The Downtown Gallery
43 East 51st Street
New York, New York

Gentlemen:

Returned to you today photographs of Steig's work as well as Bennett's work. I am not interested in Steig's work, but would like to see some of Bennett's paintings.

Would appreciate your sending me his No. 4 - Buenos Aires Port, No. 8 - Indian Market, No. 5 and No. 21. If you have any other of Bennett's work not dealing with South America, you may include some of them.

I recall at one time I saw a reproduction of his stone quarry which I would like to see in original.

Yours very truly,

G. Fenster

GF:mf